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THE MUSICAL COMPETITIONS in connection with the International Music Trades Exhibition will be held from July 10 to July 21 next. They will include Vocal (four), Piano-forte, Violin, Organ, and Choral contests, with Prizes value One Thousand Pounds; also, Gold and Silver Medals. For full particulars, address, Music Trades Exhibition, Broad Street House, E.C.

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Midsummer Half-Term begins June 11. Entrance Examination therefor, June 8, at 2.
Chamber Concert, at St. James's Hall, June 18, at 3.
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Prospectus, Entry Forms, and all information may be obtained from the Secretary. F. W. RENAUT, Secretary.

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The Solo-playing Tests for the Fellowship Examination in July will be:—Toccata in D minor, W. G. Wood (Novello and Co.); Prelude (in 3-2 time) and Fugue in G major, Bach (No. 2, Book 4, Peters, and in Book 7, Novello's edition); Finale, Sonata in C minor, Reubke. The Midsummer Fellowship Examination will be held on July 13, (14, Paper Work day), 15, 16, 17; Diploma Distribution, 18. The Associate Examinations will take place on July 20 (21, Paper Work day), 22, 23, 24; Diploma Distribution, 25.

All Candidates for the next Examinations, including those claiming exemption from fee, must send in their names for Fellowship by June 27; for Associateship by July 4. In the case of new Members, proposal forms, duly filled up, must be sent in by June 25.

The Annual College Dinner will take place on July 1, at 7, at the Holborn Restaurant. The Chair will be taken by J. W. Sidebotham, Esq., M.P., Mus. Bac., Vice-President of the College.

The Annual General Meeting will be held on July 28, at 8.

The College Library is open daily, from 10 a.m. to 5 p.m.; also on Tuesdays and Thursdays from 5 to 7.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1896.

CLARA JOSEPHINE SCHUMANN.

A GREAT artist of the good old school, and the worthy bearer of an illustrious name, passed from amongst us at Frankfort on the 20th ult. The world in general, and that of music in particular, is poorer for the loss of Madame Schumann, since, though she had some years ceased from the more active duties of her profession, her living influence remained; her spirit vitalised the artistic principles ever to be connected with her practice of the art, and even her bodily presence seemed to place us nearer the time, now well-nigh severed from us as regards personal links, when the great ones of music walked our earth. Madame Schumann, as a child, might have seen Beethoven and sported with that sweetest of all grown up children, Franz Schubert. With the immediate successors of those famous ones she was in personal contact and communion, and she lived through the "twilight of the gods" into the comparative night of our time. At length a deeper night has closed round her—nay, let us not say that. If, as most of us hope and believe, another state remains where there is no darkness at all, nor sorrow, nor sighing, nor separation of loving hearts, we need not speak gloomily of the change which has come upon Clara Schumann.

Artist and woman—we cannot fail to look back upon the deceased lady in each of these capacities. Ordinarily, we have nothing to do with the private relations of a completed life. That domain is, or should be, sacred from the intrusion of strangers, the precious and peculiar property of those who shared it with the departed. But Madame Schumann, even in privacy, could not escape our English poet's "fierce light," which beats impartially not alone upon titular royalties, but upon all who are sovereign in exalted fields of human labour. In her own person the artist could not escape that light, for she occupied and graced one of the thrones of her art. Equally did she stand in its effulgence as the wife of a king in music. There could be no concealment for one so situated, and the world has long known the story of her life—her maiden hopes and fears, her wifely devotion, which continued its touching manifestations through forty years of widowhood, and long

period of anxiety and gathering gloom which preceded the removal of her illustrious mate. Through all this exposure the deceased lady passed unscathed, like some heaven-protected subject of the ordeal by fire. She surrounded herself with the respect due to honours meekly borne and with the veneration which is the right of one whose grey hairs are found in the way of righteousness.

It would little avail here to discuss Madame Schumann as an artist. The subject cannot be treated with any approach to worthiness within the limited space now available, and it should be remembered that not many years have passed since Madame Schumann was in the habit of coming amongst us. But while the earth is not yet green upon her grave, let us recall the great pianist's supreme devotion to the highest ideals; her uncompromising refusal to join in what Prince Albert, referring to Mendelssohn, called "the Baal-worship of debased art," and the unflagging energy with which, through long years, she championed her dead husband's music, knowing its inmost meaning and utmost value as none other could. May she rest in peace, and her grave be fragrant.

The following brief record of Madame Schumann's career must suffice for our present issue. Clara Josephine Schumann, *née* Wieck, was the daughter of the eminent pianoforte teacher, Frederick Wieck, and was born at Leipzig, September 13, 1819. Her musical training, begun at a very early age, under her father, was so thorough that when only nine she was able to make her *début* in public in her native town, on October 20, 1828. Two years later she played at the Gewandhaus for the first time, and in 1832 she was taken to Paris. On her return to Leipzig she played Moscheles's G minor Concerto at the Gewandhaus, and a month later joined Mendelssohn and Rakemann in a performance of Bach's Triple Concerto in D minor. At this period she met her future husband, Robert Schumann, a meeting to result in mingled joy and sorrow, and one which exercised a remarkable influence on her future career. In 1841 she played with Liszt, and in 1846 with Henselt. Her first appearance in London was in 1856, at the Philharmonic Society. She played at the Musical Union in 1859, and was again heard in London in 1865 and 1867; from this time she played almost annually at the Popular Concerts, her final appearance in London having taken place on March 26, 1888. In 1878 Madame Schumann accepted the post of principal teacher of the pianoforte at the Frankfort Conservatoire, founded by Dr. Hoch, and earned scarcely less renown in this capacity than as a performer. She composed several works of distinct merit, and edited the whole of her husband's compositions and a volume of his letters; but it is as a great exponent of the masterpieces of classic art that her name will be handed down to posterity.

"ELIJAH."*

THIS addition to Mendelssohn literature hardly needed an introducer, but Sir George Grove so agreeably discharges what to him is a familiar duty that even the critical reader perceives nothing of the superfluous, although Sir George, in the most pleasant manner possible, cuts the ground from under his own feet by anticipating the remark with which I have just set out. It is well to possess the brief introduction, if only for assurance that its writer remains staunch to a great memory and conspicuous achievement while sympathising, as we all know he does, with whatever is good in the creations of the passing hour. "It has been the fashion," declares the musical Sage of Sydenham, "to speak of him (Mendelssohn) slightly, nay, injuriously; but this will pass, and he needs no defence—certainly not when 'Elijah' is in question." Sir George could have used no apter word than "fashion" preliminary to the statement, "this will pass." All fashions, being more or less due to caprice, are doomed to pass, and the nearer their relation to caprice, the sooner comes extinction. It does not appear, however, that mere fickleness and whim have had greatly to do with the anti-Mendelssohn feeling which has prevailed, to a limited extent, in this country. It can be traced, I believe, to the action of abiding forces. Mendelssohn died fifty years ago, and the present generation, knowing nothing of his personal fascination, or the great wave of enthusiasm which carried his music to the highest pitch of favour, follows customary procedure in such cases, and is disposed to belittle the hero of its immediate predecessor, by way, perhaps, of asserting its own superior taste. Hence a certain reaction, than which nothing is more common in the world of art and literature—I was about to add, nothing more inevitable. The generation following that which Sebastian Bach adorned almost forgot him, but, doubtless, some George Grove of the period philosophically remarked, "This will pass," and he was right. In no case is the eclipse of a great man more than an eclipse. The intervening shadow moves off the shining face of the luminary, and we rejoice again in its light and beauty.

But I must not be betrayed into associating the name of Mendelssohn with the idea of eclipse. The master's enemies have, at the worst, achieved nothing beyond the equivalent of sun-spots.

The book now under review comes opportunely, and derives interest from, as well as gives interest to, the jubilee year of the great oratorio whose history it lays before us. But the volume, though it may benefit by, in no degree depends upon adventitious circumstances. It would have been as welcome ten

years ago as it is now. There is nothing of the *pièce d'occasion* about it, and those amateurs who are wise enough to place the book upon their shelves will possess a good, solid contribution to the literature of a work which will ever remain a burning and a shining light in the firmament of music. That fifty years passed before the history of "Elijah" was taken in hand shows what a busy world we live in. It must have been generally known, or reasonably surmised, that much material bearing upon the subject remained to reward industrious research, and it was too apparent that Mendelssohn's contemporaries were rapidly passing away, taking precious information with them. Yet musical *littérateurs*, busy with other concerns, left the world in possession of mere fragments of knowledge till Mr. F. G. Edwards came upon the scene. For myself, I had long been conscious that a history of "Elijah" was needed, and often the impulse to write one came near to resolve. But what could a man immersed in daily journalism, with all his energies engrossed by current work—what could such as he do in furtherance of a task calling for extended, painstaking and patient research? I rejoice that Mr. Edwards has stepped in and accomplished, as well as need be, what was necessary to be done.

The "History of Elijah" is presented in five sections, respectively entitled "The Libretto," "Birmingham," "The English Translation," "The First Performance," "The Revised Oratorio." This is a convenient arrangement, well covering all the ground, and enabling the author to present his new material in due sequence and perfect order. The new material, it may now be pointed out, was obtained from three chief sources—first, from representatives of friends with whom the composer corresponded on the subject of his oratorio. It will suffice to mention such names as Klingemann, Moscheles, Moore (of Birmingham), and Schubring. Mrs. Victor Benecke, Mendelssohn's elder daughter, stands as the second source, that lady's contribution being several letters hitherto unknown, and a portrait of her father, taken in 1835, which appears as a frontispiece to the book, and is now reproduced as a special supplement to the present issue of THE MUSICAL TIMES. In the third place Miss Mounsey, sister-in-law of William Bartholomew, provided our author with fourteen letters concerning the English translation of the German libretto. A *fac-simile* of perhaps the most important of these communications forms a very interesting appendix to the volume.

I should be doing doubtful service to Mr. Edwards if I seriously discounted the interest of the "History" by copious quotations, or even by too freely indicating the "plums" which readers will take pleasure in picking out for themselves. The facts in the book had better be left alone, save in so far as they serve

* "The History of Mendelssohn's Oratorio Elijah." By F. G. Edwards. With an Introduction by Sir George Grove, C.B. London and New York: Novello, Ewer and Co. 1896.

for such deductions as legitimately come within a reviewer's province.

A first conclusion is not merely suggested, but made absolutely clear by perusal of the opening section, "The Libretto." From Mendelssohn literature of older date than the present volume, we have long received an impression of the master's extreme fastidiousness, not only in relation to the music, but also the words of his works. That impression is now so deepened, and our view of Mendelssohn's comprehensive and minute criticisms is so clear as to make us all wonder, not that the master died so early, but that he lived so long. No human brain could stand such worry about verbal details in addition to the stress of great musical tasks. He appears to have been, at one time, unconscious of his peculiarity. Thus he writes to Klingemann concerning an "Elijah" book as though ready to accept, without question, anything sent: "I am satisfied with anything you do. You need not ask my advice, but just write out what you think best. Then I can compose it at once." The two men met in London and agreed upon a plan (*scenario*), but Klingemann did not feel encouraged to proceed farther. I have no doubt whatever that his colleague bewildered and alarmed him by the number and kind of his requirements. It was no longer a case of "I am satisfied with anything you do." Pastor Schubring undertook the task abandoned by Klingemann, and Mr. Edwards, translating some of the published letters which passed between the reverend librettist and the composer, enables English readers to see the collaborators at work—and, as it turns out, toiling along on different tracks.

Mendelssohn, at that time, had dramatic impulses strong upon him. He wished, and intended to write an opera, when he could find a "book" that pleased him, and even in relation to his oratorio he was full of "appeal and rejoinder, question and answer, sudden interruptions," and what not, that goes to make up exciting stage business. But Pastor Schubring, gentle and pious soul, was the last man to provide materials for a sort of Scriptural opera. He did not want the public to be thrilled, but consoled and edified, as in some arias of "St. Paul," particularly "Be thou faithful unto death." Hence he wrote to Mendelssohn: "You must carefully consider whether this time you prefer to turn away from Church music (*i.e.*, music which refreshes and consoles) and create a tone-picture after the manner of the Blocksberg-Cantata ('Walpurgis Night'). If not, we must diligently set to work to keep down the dramatic and raise the sacred element, and always aim at this." The good man wished to make of "Elijah" a kind of musical sermon. He would bring out prominently Elijah's significance with regard to the New Covenant. In another letter the Pastor refines upon his subject very much: "I have held to one point

where the Lord Himself ought (to) or could speak to Elijah. It seemed to me that as Elijah appeared to Christ on the Mount of Transfiguration, so Christ might come to Elijah, transfigure him, and show him from afar the streams of peace which flow over the heavenly Canaan." It is easy to imagine the impatience with which Mendelssohn, in a dramatic humour, received such suggestions. "The personages should act and speak as if they were living beings," he exclaims, in one, for him, sharp outburst; "for Heaven's sake let them not be a musical picture, but a real world, such as you find in every chapter of the Old Testament, and the contemplative and pathetic element, which you desire, ought to be entirely conveyed to our understanding by the words and the mood of the acting personages." The writer then hints that he will go on with the book himself as far as possible, with which Schubring is quite content, and so the composer's second colleague drops away from his side. How the two men came together again six years later, when the Pastor gave his friend real assistance, everybody knows.

Mendelssohn's extreme fastidiousness and regard for detail appear in a yet more striking light when we come to Mr. Edwards' chapter, "The English Translation." Here is a characteristic passage from one of his letters to Bartholomew: "Those words in the choruses which you or I may now or hereafter object to might, I hope, still be altered, *in pencil or ink*, in the parts, if already printed; for if an improvement can be made, it must never be omitted because the printing should be finished. A little more trouble will be amply repaid by a little improvement. And as for the solo parts, they *must not be printed at all* for the Festival, but only written out, and can only be printed together with the pianoforte arrangement, and *after* the performance. For these accordingly we have time, till then, to alter and improve. Pray let Mr. Buxton read all this." Mr. Buxton was "Ewer and Co.," and I wonder what he thought of it after reading, and whether he had prevision of much more to the same effect. The Bartholomew correspondence indicates an almost microscopic examination of the English text. From it, however, I cannot make extracts; the reader should procure the book and go through the whole for himself. A single sentence will show what he has to expect. With regard to a certain passage, the composer writes: "I propose . . . to slur from D to E flat, because I prefer to have the word *af-flic-tion* on the G flat." There is Mendelssohn, so to speak, in a nutshell, and the casual eye may now see that, if genius be the faculty of taking pains, the composer of "Elijah" was a very great genius indeed. This correspondence, moreover, makes quite clear to any in doubt on the point why Mendelssohn kept so many of his compositions in MS.—why, for example,

even such a work as the "Italian" Symphony was not published till after his death.

One or two points in the Bartholomew letters are of particular interest on other grounds, and may be touched upon here. It has long been known that the "Overture" to "Elijah" was an afterthought, and now it appears that the English translator suggested it. Bartholomew writes, as late as June 23, 1846: "I hope you will have time to write an overture or introduction, unless you expressly design there shall be none." Mendelssohn answered: "My intention was to write no overture, but to begin directly with the curse. I thought it so energetic. But I will certainly think of what you say about an Introduction, although I am afraid it would be a difficult task, and do not know exactly what it should or could mean before that curse. And after it (I first thought to write the Overture *after* it) the chorus *must* immediately come in." He probably had in mind the opening of "Israel in Egypt," where an introductory recitative is directly followed by a chorus of complaint. Bartholomew kept to his point. He took counsel with Klingemann, and then wrote: "I . . . think it will be a new feature, and a fine one, to announce the curse, No. 1. Then let an Introductory movement be played, expressive, descriptive, of the misery of famine." This is exactly what we now have, and the incident well exemplifies the old saying that two heads are better than one. Bartholomew was not so wise when he put it into Mendelssohn's mind that "O rest in the Lord" recalled "Auld Robin Gray," and thus nearly caused the loss to the oratorio—though he did not intend it—of the song which, more than any other, to use Schubring's words, "refreshes and consoles."

In "The Revised Oratorio" are some interesting letters, giving us a clear view of Mendelssohn once again at work with the microscope; showing us incidentally, moreover, that the composer was quite cognisant of abnormal fastidiousness in his own case. Writing to Buxton, with reference to numerous changes in the chorus parts, he says: "I think I told you before that I was subject to this dreadful disease of altering as long as I did not feel my conscience quite at rest, and, therefore, I could not help it and you must bear it patiently." Some diseases, however dreadful, are salutary in the end, and we are all now thankful that Mendelssohn suffered from one of them, since comparison of the two versions makes one marvel how the composer could have seen his way to produce the first.

Mr. Edwards borrows a list of the principal alterations from Sir G. Grove's "Mendelssohn," in the well-known Dictionary,* adding observations of his own; but the principal value of the

chapter lies in the letters, which materially augment our knowledge of "Elijah" at an interesting period in its long extended and elaborate creation.

Full details are given concerning the performance of the original version at Birmingham, and of the revised edition in London, together with many circumstances attendant upon both events. These, however, must be left to readers of the book, which, though not absolutely exhaustive of its subject, is, as already stated, a most valuable record of a great and, I am bold to think, undying art-work. It is important, also, for the light shed upon Mendelssohn's processes, and, obliquely, upon his mental and artistic constitution. Again, it enforces upon young composers the lesson that nothing should be considered as done while anything remains to do, and that long agonising towards perfection brings, like other virtues, its own reward.

JOSEPH BENNETT.

THE BATON IN ENGLAND.

THE baton, as a conducting-stick, did not come into general use in England until the third decade of the present century. Up to that time the conductor, in the present acceptance of the term, was almost unknown. There were, however, instances of a conductor who really did beat time. Samuel Wesley, in one of his lectures delivered in 1827, said: "I remember that in the time of Dr. Boyce it was customary to mark the measure to the orchestra with a roll of parchment, or paper, in hand, and this usage is yet continued at St. Paul's Cathedral, at the musical performances for the Sons of the Clergy." Wesley goes on to say that the custom was not followed at the theatres and oratorios. It is, therefore, certain that the conductor, as a time-beater, was the exception and not the rule.

Handel "conducted" his operas and oratorios at the harpsichord or organ. At the Handel Commemoration of 1784, held in Westminster Abbey, Joah Bates led his forces of 525 performers from the organ, and not with a baton. Haydn, who conducted his Salomon Symphonies at the Hanover Square Rooms in 1791, was announced thus: "Mr. Haydn will preside at the Harpsichord, and will Compose for every night a new piece of Music." During the first twenty years of the Philharmonic Society (1813-1833) there was no real conductor, except when foreign musicians like Spohr and Mendelssohn directed their own compositions. The programme of the Birmingham Musical Festival of 1829 (when Michael Costa, then a youth of nineteen, made his first appearance in England as a singer) records: "Conductor, Mr. Greatorrex, who will preside at the Organ and Piano-Forte." Some idea of the then existing state of things may be

* Sir G. Grove refers, in a foot-note, to my comparison of the two scores, begun in *Concordia* and finished in *THE MUSICAL TIMES*—the first complete examination of the kind; but Mr. Edwards, for some reason or other, passes it over in silence.—J. B.

gathered from *The Quarterly Musical Magazine and Review* (Vol. x., 1829, pp. 313 and 314).

It is the habit of some [conductors], when presiding at the pianoforte, to keep the pedals down and play throughout the piece, thus making the instrument far too prominent; but from this piece of bad taste Sir George Smart and persons accustomed to the business of the orchestra are totally exempt. . . . A great obstacle opposed to the conductor is the shape of the grand pianoforte, which prevents his facing his band, and places him with his back to the principal violoncello. In Beethoven's "Pastoral" Symphony, which requires the fullest activity of eye, ear, and hand, we have observed a square one used at the Philharmonic concerts.

Further information of the pre-baton period in England is recorded by Spohr. In 1820 Spohr, at the invitation of the Directors of the Philharmonic Society, visited London for the first time. His initial experiences of the ways of an English orchestra may be told in his own words. (Spohr's "Autobiography," English edition, ii., 81.)

It was at that time [1820] still the custom there [the Philharmonic] that when symphonies and overtures were performed, the pianist had the score before him, not exactly to conduct from it, but only to read after and to play in with the orchestra at pleasure, which, when it was heard, had a very bad effect. The real conductor was the first violin, who gave the *tempi*, and now and then, when the orchestra began to falter, gave the beat with the bow of the violin. So numerous an orchestra, standing so far apart from each other as that of the Philharmonic, could not possibly go exactly together, and in spite of the excellence of the individual members, the *ensemble* was much worse than we are accustomed to in Germany. I had therefore resolved, when my turn came to direct, to make an attempt to remedy this defective system. Fortunately at the morning rehearsal on the day when I was to conduct the concert, Mr. Ries was at the piano, and he readily assented to give up the score to me and to remain wholly excluded from all participation in the performance. I then took my stand, with the score, at a separate music-desk in front of the orchestra, drew my directing *baton* from my coat pocket, and gave the signal to begin. Quite alarmed at such a novel procedure, some of the directors would have protested against it, but when I besought them to grant me at least one trial they became pacified. The symphonies and overtures that were to be rehearsed were well known to me, and in Germany I had already directed at their performance. I, therefore, could not only give the *tempi* in a very decisive manner, but indicated also to the wind instruments and horns all their entries, which ensured to them a confidence such as hitherto they had not known. I also took the liberty [!], when the execution did not satisfy me, to stop, and in a very polite but earnest manner to remark upon the manner of execution, which remarks Mr. Ries, at my request, interpreted to the orchestra. Incited thereby to more than usual attention, and conducted with certainty by the *visible* manner of giving the time, they played with a spirit and correctness such as, till then, they had never been heard to play. Surprised and inspired by this result, the orchestra, immediately after the first part of the symphony, expressed aloud its united assent to the new mode of conducting, and thereby overruled all further opposition on the part of the directors. In the vocal pieces also—the conducting of which I assumed at the request of Mr. Ries—particularly in the recitative, the leading with the *baton*, after I had explained the meaning of my movements, was completely successful, and the singers repeatedly expressed to me their satisfaction for the precision with which the orchestra now followed them.

The result in the evening was still more brilliant than I could have anticipated. The audience, it is true, were at first startled by the novelty, and were seen whispering together; but when the music began, and the orchestra executed the Symphony with unusual power and precision,

the general approbation was shown immediately on the conclusion of the first part by a long-sustained clapping of hands. The triumph of the *baton* as a time-giver was complete, and no one was seen any more seated at the piano during the performance of symphonies and overtures.

The above gives a fairly accurate account of the absurd dual-control of the "conductor" (so-called) and "leader." But Spohr was in error in taking the flattering unction to himself that "no one was seen any more seated at the piano during the performance of symphonies and overtures." British folk do not so readily uproot their traditions, and the Philharmonic Society was eminently national in this respect. It is true that in the Society's programmes "Pianoforte—Mr. —," was replaced by "Conductor—Mr. —," and also that Hogarth, in his "The Philharmonic Society," records that in 1821 "the pianoforte was removed, and the conductor stationed as at present, in (!) a desk in front of the orchestra." But no sooner was Spohr's back turned, if not before, than the old custom was reverted to, notwithstanding Mr. Hogarth's historical *misinformation*.

Three years later Moscheles visited London, and, like Spohr, he kept a diary and wrote interesting letters. The "Life of Moscheles" (English edition, i., 76) contains the following reference to the Philharmonic Concerts of 1823:

Moscheles was very much astonished at the English custom of placing a famous musician at orchestral concerts in front of the band, at the piano; and on the occasion of a Philharmonic concert we find him asking the question, "What do they mean by the term 'Conductor,' Mr. Clementi? He sits there and turns over the leaves of the score; but after all he cannot, without his marshal's staff, the *baton*, lead on his musical army. The leader does this, and the conductor remains a nullity."

Rossini was conductor of the Italian Opera in London in 1824, but he did not adopt the Continental custom of using a baton. Contemporary records show that the Opera and the Philharmonic followed the same method—or want of method—in the matter of conducting the orchestra. Here are two references from periodicals of the time:

The orchestra is much improved by placing the *Maestro*, who presides at the pianoforte, in the centre.—*Harmonicon*.

As soon as the orchestra began to assemble, Rossini quietly made his appearance amongst the other musicians, and made his way to the pianoforte. . . . He bowed to the audience, and immediately sat down to the instrument and prepared his copy.—*Morning Post* (recording Rossini's first appearance).

Weber came to England in 1826, to produce his opera "Oberon," and—to die. He made his *first* appearance before an English audience at the (so-called) Oratorio Concerts, Covent Garden Theatre, on March 8, 1826, and not at the Philharmonic, as stated in Hogarth's "The Philharmonic Society" (p. 38). Weber conducted his Overture to "Der Freischütz" and some other pieces from the same opera—a strange selection for an Oratorio Concert. The *Harmonicon*, in recording the event, says:

He took his place on the stage, facing the audience, with a baton in his hand, with which he gave the time to the

orchestra. In this office he seemed in no way embarrassed, and showed much energy and decision—qualities which, we learn from good authority, were exhibited at the rehearsal in still stronger manner.

The warmth of Weber's reception is graphically described by his son, who says :

It was long before he could raise his hand to give the signal to begin, with a roll of paper he held, in order to conduct in German fashion.

A contemporary lithograph corroborates the above statement that Weber conducted with "a roll of paper." Whether he followed the traditional method of conducting from the pianoforte at the Philharmonic concert at which he appeared, I am unable to discover; but at the production of his "Oberon" (Covent Garden, April 12, 1826) the *Morning Post* says :

Weber [at the full rehearsal] took the pianoforte and directed the whole performance. . . . Weber [at the first performance] entered the orchestra with the other instrumental performers, and took his seat at the pianoforte amidst the loud plaudits of the audience.

In 1829 Mendelssohn, then twenty years of age, made his first appearance before an English audience at the Philharmonic concert of May 25, 1829, when he conducted his C minor Symphony. In a letter to his family, dated "London, May 26, 1829," he thus describes the rehearsal :

I mounted the orchestra and pulled out my white stick, which I have had made on purpose (the maker took me for an Alderman, and would insist on decorating it with a crown).* The first violin, François Cramer, showed me how the orchestra was placed—the farthest row had to get up so that I could see them—and introduced me to them all, and we bowed to each other; some perhaps laughed a little, that this small fellow with the stick should now take the place of their regular powdered and bewigged conductor. . . . But the success at the concert last night was beyond what I could ever have dreamed. It began with the symphony; old John Cramer led me to the piano like a young lady, and I was received with immense applause.

That sentence in the above letter which refers to Mendelssohn's having been led to the piano by old John Cramer is often quoted, and is generally misconstrued to mean that Mendelssohn did *not* use a baton at this concert, but that he followed the traditional custom of conducting "at the pianoforte." The following notice of the Concert, from the *Morning Post* of May 27, 1829, probably written by John Ella, destroys these theories, and leaves no doubt upon the matter :

The presence of the Author is at all times a gratification, both to the hearer and performer, and on this occasion Mr. Mendelssohn conducted his Sinfonia with a baton, as is customary in Germany, France, &c., where the discipline of bands is considered of more importance than in England. We have often remarked that it is not the *ear* solely by which the orchestral performer must be guided. We hope to see the baton ere long at the Italian Opera; it matters not whether it be a violin bow or a roll of parchment.

Three years later (in 1832) Mendelssohn was again in London, when he conducted his

* Mendelssohn refers to his "English baton" in a letter written from Rome, dated "December 30, 1830."

"Hebrides" Overture at the Philharmonic. The *Morning Post* must again be quoted :

The author conducted with a baton : the intelligence of his look, gesture, and rise of the baton imparted a confidence to the band which was productive of the most beneficial results. It is almost superfluous to repeat that we have always strenuously advocated this system of conducting with a baton. The superior execution of this new Overture [the "Hebrides"] ought to carry conviction home to the Directors of its great advantages and importance; or we might adduce, as a still more striking example, the perfect execution of "Der Freischütz" at the King's Theatre with only three rehearsals, conducted by Herr Schelard [Chelard].

Herr Chelard was conductor of the German Opera Company which came to London in 1832. The *Morning Post*, in recording the first representation, says :

Herr Shelland [Chelard], a distinguished musician and disciplinarian, conducted the band with a baton, on the principle so often advocated in our notices of the Philharmonic concerts.

The *Spectator* supplies fuller details :

The arrangement of the band was new. The Conductor with his baton, instead of sitting at the pianoforte, stood on a conspicuous elevation, seeing and seen by every person in the orchestra. The Leader's place was occupied by the principal Violoncello and Double Bass, while he was placed in their accustomed situation.

John Ella, who probably wrote the musical criticisms in the *Morning Post* in the thirties, thus further refers to Mendelssohn's conducting with a baton in 1832. (Supplement to *Musical Union Record*, June 11, 1867, wrongly printed 1866) :

Mendelssohn spoke favourably of the Philharmonic band, but complained bitterly of the cold shoulder he met with from the leaders, in consequence of his conducting with a baton. . . . Unwilling to incur the displeasure of the leaders, Mendelssohn declared that he should resign the baton at the concert. "That will be cowardice," said one. "You ought to set the example so much needed in this country," observed another. Costa and Meyerbeer both joined in urging Mendelssohn to retract his promise, and X. Y. Z. [John Ella himself!], of the *Morning Post*, declared that he should attribute, in his notice of the concert, all the imperfections of the performance to the composer. Mendelssohn at last pledged his word to use the baton. I was present at the concert, and well remember the frowns of the fiddlers whose authority Mendelssohn's baton so completely usurped.

Although the title of "Leader" continued to appear in the Philharmonic programmes for fourteen years longer—until 1846, when Costa was appointed conductor—it may reasonably be assumed that the year 1832 was the last under the old method of conducting at the Philharmonic. The *Athenæum*, in noticing the second and third concerts of 1833, says :

Sir G. Smart, in the true capacity of a conductor, stood with a baton in his hand, and we never heard the band go better. (Second Concert.)

Bishop conducted with a baton—let us hope, therefore, that the leader's "occupation's gone." (Third Concert.)

The Opera and the Philharmonic thus set an example which was doubtless soon followed; and the years 1832-3 may therefore be accepted as the period at which the baton came into general use in musical performances in England.

In the foregoing quotations reference is more than once made to the Continental custom of conducting with a baton, as though such custom were general in Germany, France, &c. But it would seem as if the baton was not used at the famous Leipzig Gewandhaus Concerts till Mendelssohn began his reign as conductor in 1835—two years after it had become established in London. The *Allgemeine musikalische Zeitung*, of October 14, 1835, contains a notice of the first concert which Mendelssohn conducted, in which the following occurs:

In the second part we had Beethoven's Fourth Symphony, and seldom have we heard it so excellently played. As a

FROM MY STUDY.

THIS month I give reproductions of album inscriptions by Mascagni and Leoncavallo respectively, the musical quotation in each case being from the writer's best known work. They call for no remark here.

Miss Sabilla Novello has been so kind as to send me a number of MSS. having much interest for musical readers. I tender her my most sincere thanks, and lose no time in bringing one of the more important documents under the notice of my readers. First, however, some preliminary remarks should be made.

I take the following from Otto Jahn's "Life



21 Maggio 1893. R. Leoncavallo
Forstent l'anniversaire de la première à Milan!

new and desirable plan, the musical director conducted the Symphony; for when the leader, who must play first fiddle, does this, he terribly interrupts his own performance in looking after the time of the others.

This fact does not seem to have been noticed by the various writers on Mendelssohn.

In conclusion, it seems almost incredible that Dr. Murray's great "English Dictionary" should give the year 1867 as the earliest dated reference to the use of the word baton (as a conducting-stick) in English literature. It is evident that Dr. Murray has not had many musical helpers to aid him in his monumental work; or, if he has, they have shown a lamentable ignorance in regard to that which forms the subject of this paper.

F. G. E.

of Mozart"—the part of Vol. I. in which Mozart's first Italian tour is described:

"At Florence, too, Wolfgang formed a tender friendship with Thomas Linley, a boy of fourteen,* the son of an English composer; he was a pupil of the celebrated violin player, Nardini, and played so exquisitely as almost to surpass his teacher. The two boys met at the house of Signora Maddolina Morelli, who was famous as an improvisatrice under the name of Corilla and crowned as a poetess on the Capitol in 1776. During the few days that the Mozarts stayed in Florence the boys were inseparable, and performed together, or by turns, 'more like men than boys.' They parted with many tears, and

* Mozart was the same age.

Tomassino, as Linley was called in Italy, brought to Wolfgang, as a parting gift, a poem which Corilla had written for him. According to Burney, Tomassino and little Mozart were talked of throughout Italy as two geniuses of the greatest promise, and, in later life, at Vienna, Mozart spoke with warmth of Linley, and the hopes which had been frustrated by his early death."

singing-master and composer, whose daughter, Eliza Ann, became the wife of Richard Brinsley Sheridan. Thomas, junior, first saw the light at Bath in 1756, at a very early age took kindly to the violin and performed a Concerto in public when only eight years old. After studying in Florence under Nardini, Linley returned to England, and became associated with his father in their common profession.

"Cavalleria Rusticana"
= Intermezzo =



à Monsieur Joseph Bennett

Pullascagnig

London = 25 juillet 193 =

Jahn adds, in a foot-note: "Holmes says that his brother, Ozias Linley, preserved an Italian letter from Mozart to Thomas Linley." A copy of that letter, which, obviously, Jahn had never seen, and, apparently, Holmes only knew by report, is one of the papers sent me by Miss Sabilla Novello, and another is an English translation of the same in the handwriting of Leigh Hunt.

It may be convenient now to give some particulars regarding Thomas Linley. He was the eldest son of Thomas Linley, the Bath

When on a visit to the Duke of Ancaster's place at Grimsthorpe, in Lincolnshire, he was drowned by the upsetting of a boat. This sad ending of a promising life happened in August, 1778, when the young musician was only twenty-two. Mozart survived his English friend thirteen years.

The copy of Wolfgang's Italian letter to Thomas Linley is headed by the following note from the pen of Vincent Novello: "Copy of a letter addressed by Mozart to Mr. Thomas Linley from Bologna. This interesting document

was kindly sent to me by his brother, Mr. William Linley." Ozias Linley, referred to by Holmes as possessing the original, died in 1831, and it would seem that the MS. passed into the hands of William, the last survivor of the family, whose life ended in 1835.

I shall first give a transcription of the original, as an example of Mozart's Italian correspondence at the age of fourteen :—

"Caro Amico,

"Finalmente ecco una mia lettera! vengo tardi, e tardi assai à rispondere alla sua gentilissima mandata mi à Napoli la qual però non ricevi che due mesi doppo che lei me l'aveva scritta. Il disegno dello mio Padre fu di prendere la strada di Loretto per Bologna; di là di passare par Firenze, Livorno, e Genua, à Milano, e per conseguenza di farli una sorpresa, arrivando à Fiorenza al improvviso. Ma avendo avuto il mio Padre la discrazia di farsi una Schinccatura forte alla Gamba, essendo caduto il Cavallo di Stanga della Sedia di Posto, la quale ferita non solamente lo necessitò di stare tre Settimane nel Letto mà lo fermo 7 Settimane in Bologna, questo brutto accidente ci obbliga di mutar pensiero, e di andare per Parma à Milano.

"Primo abbiamo perduti il tempo di far quel viaggio, è secondo non v'è adesso il tempo proprio di farlo, essendo tutto il mondo in campagna, e di cavarne anchè le spese del viaggio. Lei stia sicuro, che questo accidente ci dispiace infinitamenti. Farei tutto il possibile di avere il piacere di abbracciare il mio caro Amico, ed il mio Padre unito con me avrebbe il più gran desiderio di rividere il Sigr. Gavard, e la sua carissime e gentilissima famiglia, come anche la Signora Corilla ed il Sigr. Nardini, e poi di ritornare à Bologna; se fosse seima speranza di cavare pure le spese del viaggio.

"Quanto alle stampe perdute, il mio Padre penso di servir la, e ne giunse il suo avviso à tempo di poter risavance due. Mi favorisca adunque avisamei presto qualche modo di poter mandar gliche.

"Mi conservi la sua cara amicizia e creda pure che con inalterabile affetto sempre sono, e rimango

"devotios^{mo} Servitore ed

"affetto Amico,

"AMADEO WOLFGANG MOZART.

"Bologna, 10 settembre, 1770.

"Favorisca di fare nostri complimenti à tutti i nostri amici ed amiche.

"LEOPOLDO MOZART."

Leigh Hunt's translation of the foregoing is as follows:

"Dear Friend,

"At last behold a letter from me! It has come slowly, I confess too slowly, considering the very kind one you sent me at Naples, which did not arrive, however, till two months after the date of it. My father's intention was to go to Loretto by the way of Bologna, thence

to pass over to Florence, and so by Leghorn and Genoa to Milan; by which plan, you see, he would have taken you at Florence by surprise; but having had the misfortune to get a bad wound in the leg, in consequence of the falling of the shaft-horse of the chaise, he was forced not only to keep his bed for three weeks, but to stay seven weeks in Bologna. This cruel accident compelled us to change our plan, and to go to Milan by way of Parma; for, imprimis, we had no longer time to go the other road; and, secondly, as all the world had gone into the country, the time was not seasonable if we had had it. It would not have paid us for the journey.

"You may conceive how much this accident disconcerted us. I shall do all I can to have the pleasure of embracing my dear friend, and my father, as well as myself, will be eager to behold Signor Gavard again, and his dear, kind family, not omitting Signora Corilla and Signor Nardini, after which we return to Bologna, if we reckon with any certainty upon reimbursing ourselves for the trip.

"As to the lost proofs, my father had kept you in his mind, and given orders time enough to preserve two, which are at your service. Be good enough to let me know how I can send them.

"Preserve your dear friendship for me, and be assured that I always am, and shall be, with unalterable affection,

"Your most devoted servant

"and affectionate friend,

"AMADEUS WOLFGANG MOZART.

"Pray make our compliments to all our friends, male and female.

"LEOPOLD MOZART."

Leigh Hunt appends the following note to his translation:

"A tautology or so, and an occasional peculiarity of diction, arising from the enthusiasm of his time of life, have been preserved in the above letter, in preference to keeping the English idiom throughout."

I am tempted to ask whether all the boys of 1770 wrote to each other as did Mozart to Linley. It was, no doubt, a formal age, and the young were well schooled, as the Chesterfield letters make clear, in the observances of their elders. We have changed all that, with many other things. If Mozart in 1770 could have been like a boy of our own time, the letter to Linley would read somewhat in this way:

Dear Tom,

Here you are at last! Awfully late, I know, but yours came two months after date. The Gov. thought of going to Milan through Florence, but hurt his leg on the road, and had, poor old boy, to stop seven weeks in Bologna. So now we reach Milan through Parma. No time to go round; besides, what's the use? With everybody in the country there's no oof to be got in town. Awful nuisance this

accident; still I'll try to see you again. The Dad hasn't forgotten Corilla, Gavard, or Nardini, nor, by Jove, have I. Two of the proofs all right. The Governor was in time to save them. How will you have 'em sent? Think of me sometimes, old chap.

Your faithful chummie,

A. W. M.

X.

NEW LIGHTS UPON OLD TUNES.

No. V.

AIRS IN THE EARLY BALLAD OPERAS.

WHEN, in 1727 (as Handel complained), the "Beggar's Opera" pelted the Italian opera off the stage with "Lumps of Pudding"* its great success gave immediate birth to dozens of ballad operas founded upon its model.

The principal point (musically) about the "Beggar's" and the other ballad operas was the employment of traditional or of other popular melodies for the songs, instead of, as in other periods, airs composed specially for the piece. The musical arranger had but to compose an overture, to add simple basses to the melodies, and his work was finished. The musical success of an opera treated thus was ensured, for the tunes were all familiar and each had passed safely the ordeal of public taste. From an antiquarian point of view this was a fortunate arrangement, inasmuch as many old and beautiful specimens of folk-melody are preserved to us which would otherwise have inevitably been lost.

The "Beggar's Opera" is generally credited with having been the first constructed on these lines, but John Gay merely followed Allan Ramsay's lead in writing the songs to the old airs. Ramsay had already written and published his Scotch Pastoral "The Gentle Shepherd" (the songs in which were set to old Scotch tunes), when (the year after), in 1726, Gay visited him at Edinburgh.

There is a probability that Gay was guided by Ramsay's example or suggestion in this matter, and the credit of the invention of the ballad opera thus belongs to Scotland.

In the two or three years following, the stage was swamped with more or less weak imitations of Gay's work. Most of them are as dull and insipid as the original is bright and sparkling. If we may except the half-dozen or so by Fielding, the best written of these early ballad operas were by Charles Coffey, his most favourite one, having at the time a popularity almost as great as the "Beggar's," being "The Devil to pay, or wives metamorphosed," acted in 1731. This was an adaptation of a much

earlier play, and had also many a hand in its ultimate concoction.

The songs in this opera were retained in the public ear long after the piece itself had gone into the limbo of forgotten theatrical productions. Mrs. Clive as *Nell*, the cobbler's wife, in this opera, made her first step on the road to success.

Charles Coffey wrote other ballad operas, but absolutely the first in imitation of the "Beggar's" was the "Quaker's Opera," written by Thomas Walker, the original actor of *Captain Macheath*, and acted in 1728 at Lee and Harper's booth in Bartholomew Fair. Then followed "Momus turned Fabulist," "The Village Opera," "The Beggar's Wedding," "The Cobbler's Opera," "Love in a Riddle," all in 1729. The next three years brought forth many more. "Polly," Gay's sequel to the "Beggar's Opera," had been printed but not acted, and "Achilles," in 1733, was acted after his death. The collapse of the ballad opera came as suddenly as its rise, and after the last date we hear no more of it till 1762, when Isaac Bickerstaffe revived it in all its force with "Love in a Village," and the ballad opera, in a modified form, lasted from then till our fathers' days.

As before stated, the value of the early ballad opera at the present day lies in the store of seventeenth and eighteenth century airs which it preserved; and a collection of these operas is essential to the student of national song. An examination of the airs will reveal the germs of many tunes which have become famous, although they may have changed with the times. For example: "Red House" was a dance air much employed in the operas, and after changing into the Scotch song "Whar wad bonny Ann lie," it now survives as "John Peel," a sturdy hunting song. Again, "The Budgean it is a fine trade" in the "Fashionable Lady," 1730, is now the "Miller of the Dee," having been set to that song in "Love in a Village," twenty-two years after its appearance in the earlier production. I am afraid the original song of the "Budgean" has delighted the ears of thieves, tinkers, and other low characters, for it was but a thieves' cant-song. In these ballad operas we find the early traditional airs for many celebrated old ballads, as "Death and the Lady," "The Bailiff's daughter of Islington," "Arthur a Bland," "The Oxfordshire Tragedy," and others. So far as I am aware, the only editions of this first era of ballad operas were issued by John Watts, of Lincoln's Inn Fields, who printed them in small octavo with the music to each song roughly cut in wood, after the manner of his "Musical Miscellany" (six volumes, 1729-31). He prints the old name for the air, and in the operas he prints—perhaps thirty—we find above a 1,000 or 1,500 old and named airs.* Many of

* The old name for the final tune in the "Beggar's Opera." The name too of the opera itself may appear strange to the reader who is only familiar with modern copies. In the first and other early editions a little introductory scene between a Beggar and a Player fully explains the title. The Beggar mentions that the piece "was originally writ for the celebrating the marriage of James Chanter and Moll Lay, two most excellent ballad singers," and that it was frequently afterwards performed by the beggars in their great room in St. Giles.

* Benjamin Franklin was employed as a journeyman at Watts's office but a little prior to the publication of these operas.

these are, of course, the fashionable tunes of the day and many others purely folk-songs. There is one tune which occurs many times, and as it is, I believe, totally unknown at the present day, though with its song well worth reproducing, I here give it. It is named "The Dame of Honour," or:—

"WHEN I WAS DAME OF HONOUR."

(From the "Fashionable Lady," 1730.)



The original song was first sung by a singer named Mrs. Willis, in an opera, "The Kingdom of the Birds," performed about 1700. The first few verses are—

Since now the world's turn'd upside down,
And all things changed in Nature,
As if a doubt were newly grown

We had the same Creator.
Of ancient modes and former ways
I'll teach you, sirs, the manner,
In good Queen Bess's golden days,
When I was Dame of Honour.

I had an ancient noble seat,
Tho' now 'tis come to ruin,
Where mutton, beef, and such good meat
In hall were daily chewing.
Of humming beer my cellar full,
I was the yearly donor;
Where toping knaves had many a pull
When I was Dame of Honour.

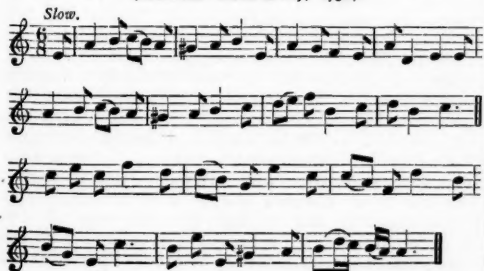
My men of homespun honest grays
Had coats and comely badges;
They were no dirty ragged lace,
Nor e'er complained for wages.
For gawdy fringe and silk o' th' town
I fear'd no threat'ning dunner;
But wore a decent program gown
When I was Dame of Honour.

The whole may be seen in "Pills," Vol. I.

Another now forgotten air, a beautiful example of melody of this period, is also frequently used in the operas. "Send home my long-stray'd eyes." The air is by Richard Leveridge, an actor, a singer, and the composer of at least two famous songs: "The Roast Beef of Old England" and "All in the Downs; or, Black-Ey'd Susan."

"SEND HOME MY LONG STRAY'D EYES."

(From the "Devil to Pay," 1731.)



The air has some affinity to Leveridge's other song, "All in the Downs." In an early music-sheet in my possession there is another setting for the words by Mr. Anthony Young, with the above air in addition as by "Mr. Leveridge."

The verses are by the celebrated divine, Dr. Donne, and commence indifferently, "Send back my long stray'd eyes"; or:

Send home my long stray'd eyes to me,
Which oh! too long have dwelt on thee;
But if from you they've learnt such ill
To sweetly smile
And then beguile,
Keep them, deceive, keep them still.

Send home my harmless heart again,
Which no unworthy thought could stain;
But if it has been taught by thine
To forfeit both
Its word and oath,
Keep it, for then 'tis none of mine.

Yet send me back my heart and eyes,
For I'll know all thy falsities;
That I one day may laugh when thou
Shall grieve and mourn
For one will scorn,
And prove as false as thou art now.

In adapting these words to the music, the first two lines of each verse are repeated. In certain old song collections the song is lengthened by the addition of a "Reply," written by a later hand.

THE most important musical event of the New York season, writes our American correspondent, has been the founding of a Professorship of Music in Columbia College. For many years the College has had what was termed with more courtesy than accuracy a "professorship," held by Mr. George William Warren, organist of St. Thomas's Church. But Mr. Warren's duties never took him beyond delivering a very short and elementary series of lectures during a few weeks of each winter; the College gave no course of instruction in music, offered no opportunities to anyone who wished to pursue the study, and, of course, conferred no musical degrees. About a year ago Mr. Robert Center, a well-known club-man and something of a musical amateur, was killed while bicycling on one of the Avenues of New York. Mr. Center being a bachelor, his estate was inherited by his mother, Mrs. Mary E. Ludlow, and within a few weeks Mrs. Ludlow has presented the entire property, valued at about 150,000 dollars, to Columbia to found "The Robert Center Fund for instruction in music." The terms of the gift permitted the trustees of the institution to use the income either in paying the salary of a resident professor, or in establishing scholarships, or in such other way as might seem best calculated to advance the interests of students in music. Very wisely the trustees have determined to establish a chair, and quite recently the appointment of Mr. Edward A. Macdowell as the first incumbent has been announced. It is believed by many persons that Columbia College should have a chair of applied music, as well as one of theory, and Mr. William Steinway, the well known pianoforte manufacturer, is about to start a subscription for the purpose of furnishing the necessary endowment. Mr. Steinway and two or three other gentlemen have been made trustees of a fund of 10,000 dollars given by Mr. Paderewski, the income of which is to be used in aiding deserving students of music, while the friends of the late Joseph Mosenthal are collecting funds for the foundation of a Mosenthal Scholarship

in music at Columbia. It is difficult to convey an idea of the importance of these things in a country where a University education in music has been an unknown thing, and where individual teachers and private Conservatoires have furnished the only sources of instruction open to the student.

THE biographical notices which are now commonly circulated previous to the first appearance of musical artists are occasionally most instructive. One, which has recently fallen into our hands, opens with the following impressive exordium: "When that which is called Genius, guided by true motives and an exalted ideal, seriously and assiduously cultivates an Art, recognition becomes a natural law, and expectation gives birth to realization." We have then a long and elaborate disquisition on the allied Art of Appreciation, leading up to the statement that "the sands of recorded Time bear the footprints of many an illustrious wayfarer who has done his mighty share towards the advancement and elevation of Music and Art-appreciation. The sum total of past effort is indeed vast and comprehensive; in our time, the aspirant to a place upon the roll of great workers must needs be well endowed by nature, have received careful and exhaustive training, be prepared to exhibit some improvement over past methods, and ascend to contribute some material and lasting benefit to the cause of Art—or his effort is useless. Herein the Art of Appreciation rules supreme." This takes us to the middle of page 3, but the *dénouement* is no longer delayed. "Moved by thoughts similar to these," we are then informed that ——— "has elected to make his first appearance in the musical world in London, firmly convinced that opinion here, be it for or against, is distinguished by intelligence or fairness." Now, to begin with, we should cordially support a short Act for abruptly terminating the existence of all persons who talk about "Art-minds" and "Music-art"; secondly, and seriously, we may be permitted to observe that these attempts to force the hands of critics in advance are far more likely to defeat than to further their ends. If we are "fair and intelligent," then, in the name of common sense, let us make up our minds for ourselves.

MR. MACDONALD SMITH has done good service recently by the publication of an analysis and classification of the difficulties with which executants have to deal in acquiring mastery over their respective instruments and command of the musical passages they undertake to perform. The best teachers often find it difficult to ascertain whether a pupil's head is at fault or his fingers. He points out that these difficulties are of two kinds—mental and physical; further, that, the mental being entirely independent of the physical ones, the key to the former must be sought in Psychology and that to the latter in Physiology. The mental difficulties involve accurate conceptions of (1) space-distances; (2) time-distances; and (3) degrees of force: their physical equivalents involve such command of the muscles as will enable us accurately to realise these conceptions on the instrument in the form of (1) right notes, (2) right time and speed, and (3) right power and accentuation. Study of the physical difficulties numbered 1 and 2 come under the head of "Technique"; those numbered 3, under that of "Touch." Mr. Smith, who, as our readers are no doubt aware, has given special attention to this subject—the physiological side of it more particularly—says that "in the vast majority of

instances the training gone through to acquire technique causes an unhealthy change (imperfect and unequal nutrition) in muscles and nerves that is most detrimental to command over accent—i.e., to perfect 'touch.'" This, he asserts, is the reason why a perfect combination of "touch" and "technique" is so seldom found in the same individual. Perfect touch and technique can only be obtained from a physical development of nerve and muscle.

AMIDST the jubilations attendant upon the fiftieth year of Mendelssohn's "Elijah," it may not be without interest to refer to some other musical settings of the same subject, of which three, at least, can be traced. An oblong folio volume, full score, of 330 pages, in the MS. department of the British Museum bears the following title: "Elijah: an Oratorio written by Thomas Skelton Dupuis, of Christ Church, Oxon., set to music by J. W. Callcott, M.B., 1785." The libretto, which is in metre, is by a son of Dr. Dupuis, the musician. The music of the oratorio, in "Three Acts," was written by Dr. Callcott at the early age of nineteen. The work was composed in a little more than three months—the date at the beginning of the MS. being "August 1, 1785," and that at the end "Nov. 15, 1785." On February 13, 1786, "a select part of the oratorio was performed, to a very polite audience, at Freemasons' Hall, for the Benefit of that laudable institution, the Humane [now Royal Humane] Society." This may have been its only performance. Strangely enough, none of Dr. Callcott's numerous biographers—including William Horsley, his son-in-law—make any mention of this oratorio of "Elijah." Apart from its being the only oratorio composition of the eminent glee-writer, such a work surely deserves some mention as having been composed when Dr. Callcott was only a youth. Like the composer, young Dupuis, the librettist, was also only nineteen when he wrote the words of Callcott's "Elijah."

IN the *Norfolk Chronicle and Norwich Gazette* of March 6, 1819, there appeared the following advertisement: "Mr. Perry (Leader of the band at the Theatre) most respectfully begs leave to announce his Concert for Friday, March 12, 1819, in the Concert Room, St. George's [Norwich], when will be performed, 'Elijah and the Priests of Baal.'" The same paper, in recording the performance, says: "Mr. Perry's Oratorio . . . is a composition which does that industrious individual very great credit. Want of time and space will not admit of our saying more respecting it, than that the vocal parts are written in a pleasing, effective manner, and that the instrumental are constructed with an ingenuity of no common order. . . . The attendance at the Concert was so small, that we suppose the profits (*sic*) will only cover the expenses." George Perry, who composed two or three other oratorios, became an organist in London, where he died in 1862. He was well known as the "leader" of the Sacred Harmonic Society from its foundation in 1832 to 1848. In that capacity he "led" (or, to be more accurate, misled) the band at the first London performance of Mendelssohn's "Elijah," when the composer himself conducted. "Mr. Perry," according to Mr. F. G. Edwards's recently published "History of Mendelssohn's 'Elijah,'" "was constantly beating time with his fiddle-stick in such a manner as to obstruct the view of the conductor [Mendelssohn] and confuse the attention of the instrumentalists." Probably the recollection of the circumstances attendant upon the first performance

of his "Elijah," as compared with that of Mendelssohn's, adversely worked upon poor Mr. Perry's feelings on that memorable April evening in Exeter Hall, in the year 1847. Is the MS. of Perry's "Elijah" still in existence? Can any of our readers supply us with some information in regard to it?

THE third oratorio of "Elijah" is a Pasticcio, and may be soon dismissed. Unlike those by Callcott and Perry, this setting, though perhaps the least worthy, was printed. The title is: "Elijah raising the widow's son. A sacred drama performed with unbounded applause at the Theatre Royal, Drury Lane, written by W. G. T. Moncrieffe, Esq. The Music selected from the most favourite compositions of Winter, arranged and adapted by J. Addison. Price 15s." This work, such as it is, was first performed at Drury Lane, March 3, 1815. An amusing instance of the perpetuation of errors, caused by musical historians merely copying one another is furnished in the various biographies of Dr. Samuel Arnold. The oratorio of "Elijah," which Dr. Arnold is said to have composed, should be "*Elisha*!"

AMERICAN musical criticism is of extremely variable quality. Like the historic little girl of the rhyme, when it is good it is very, very good; when it is bad it is horrid. What we like about it is the wholesome candour which it displays in dealing with the shortcomings of the idols of the operatic world. Here, for example, are some comments on one of the greatest of living stars. "What," asks the *New York Times*, "has Madame —" — we purposely omit the name — "contributed to the dignity of operatic art in this city? Her frivolity on the stage cannot escape the notice of the most casual observer. She giggles, makes faces, nods to acquaintances in the opera club's box, and generally comports herself in a free and untrammelled manner in the most serious scenes of the rôles. She knows less about the technique of acting than the merest tyro in one of our dramatic schools. But she is thoroughly satisfied with herself, and her public is thoroughly satisfied with her. All that is asked of her is to make sweet sounds, and that she can certainly do. The technique of her singing is the antipodes of that of her acting. She sings like a bird, with a beautiful bird-like voice that fills the whole atmosphere of the Opera House with the vibrancy of its silvery tone. Her voice production is beyond criticism, and her phrasing alone is open to question, and that only occasionally. It is a pleasure to hear such lovely tones projected with such consummate ease and certainty. But when that is said, all is said. There is nothing else in Madame —'s 'art' which so gets 'the start of the majestic world.'" We do not imagine that many of our readers will have much difficulty in filling in the name of the illustrious culprit, who, if she deserves the blame, undoubtedly merits the praise contained in the foregoing appreciation.

Is it not about time that some stand was made against the way in which modern arrangers, adapters, and perverters, on the strength of substituting octaves for single notes and adding a few ornamental frillings, claim an integral share in the authorship of some standard or classical composition? We confess to an evergrowing impatience at the appearance in programmes of such entries as "Bach-Dudelsack," "Beethoven-Spiffkins," or "Chopin-Truefitt." In many cases this titivation is carried to such an extent that it could only be accurately expressed by a triple bracket, such as Tartini-Paganini-Popoffsky.

Indeed, if the truth were told about some *virtuoso* pieces, it would not be possible to state their complex authorship in a single line of print. What we object to is the implication that the labours of creation and (unnecessary) decoration are on the same level. In some instances, where there has been real collaboration, or where the adaptation has been made with the consent of the author, this duplex system of nomenclature is legitimate enough. But nineteen times out of twenty it is a sheer misrepresentation. The honest thing to do would be to say, "Gluck, arranged by so-and-so," or whatever it might be. In this respect men of letters set musicians a better example. When Mr. John Smith edits Milton, he does not put "Milton-Smith" on the title-page.

MISS GEORGIANA HILL has just brought out an excellent work on "Women in English Life" (Bentley), but it is to be regretted that her remarks on female musicians are so perfunctory and inadequate. For example, she mentions no song-writers later than Claribel, and Virginia Gabriel, and says nothing at all about the immense increase in the numbers of female instrumentalists which has been witnessed in late years. On the general question of woman's creative capacity, Miss Hill adopts an eminently non-committal attitude. "Whether," she writes, "this increased attention to the groundwork of the art, and the facilities afforded by the existence of so many excellent centres of musical education, will result in the development of female composers in the higher branches, time alone can show. Here and there a concerted piece issues from a woman's pen and receives recognition, but very few women devote themselves to the more complex forms of composition." It is certainly curious that in the case of the only Symphony written by a woman that has been heard by the present writer, the composer should have directly attributed its inspiration to the prompting of a departed master.

Was not the late Madame Schumann the first to introduce the name of Brahms into England? At her Pianoforte Recital, June 17, 1856, the programme contained "Sarabande and Gavotte (in the style of Bach), and Clavierstück in A major—Johannes Brahms and Scarlatti." Mr. J. W. Davison, commenting on the performance in the *Musical World*, said: "The *Sarabande* of the 'new man,' Johannes Brahms, is extremely difficult, extremely uncouth, and not at all 'in the style of Bach.'" Thus did the leading musical critic of the day welcome the music of the "new man," who has now become a "great man." Chorley, another eminent critic of the day, writing of the same performance in the *Athenæum*, said that Madame Schumann "seems determined to offer Dr. Schumann's music in all the fulness of its eccentricity to the public." How true are Tennyson's words: "The old order changeth, yielding place to new."

FACTS, RUMOURS, AND REMARKS.

An old acquaintance, Mr. Jerome Hopkins, whose special methods and opinions, when in this country a few years since, lightened British heaviness, continues his labours in the land of his birth. Mr. Hopkins announces "New York's third grand Children's Musical Congress," to be holden, under his direction, on the 19th inst., and appeals for support to members of the Chamber of Commerce, hoping that they "may realise the national claims of the 'gentlest of the arts' upon a commonwealth whose criminal statistics constantly prove that the safeguards of

life and property are weakening, thus adding to the burdens of honest tax-payers, in spite of churches, police and prisons, for none of these can substitute Art, and seldom indeed is any true musician found among criminals." If Mr. Hopkins can arrest the decay of society by means of musical congresses we shall all be glad.

BUT Mr. Hopkins has claims on his own account. According to a statement now before me, he enjoys the following distinctions: First pianist in America to play fugues in public without notes. First to organise an association for the sole performance of American music. First to carry out a Children's Musical Congress. First to originate "declamatory concerts." First in America to play concerted music, with orchestra, without notes. First to introduce echo choirs in churches. First to originate opera for two troupes, one of singers and one of speakers. First American to produce original oratorio in England. First to play any selection made by audience from a list of 156 pieces. First to originate school opera. First American to compose an organ fantasia on Richard Wagner's operas. First to compose a church service for three choirs, two organs, orchestra, four solo voices, echo choir, harp *obbligato*, and cantor. First musician in the world to maintain Orpheon vocal schools at his sole expense. With all these Firsts, Mr. J. Hopkins can hardly fail to be bracketed with Washington as "First in the hearts of his countrymen."

THE leading musical event of the hour is the South Wales Festival, which begins at Cardiff to-day (1st inst.) and ends on the day following. Four Concerts are announced to take place in the large hall erected for the visit of Lord Rosebery on the occasion of that statesman's visit to Cardiff as Premier. This building now stands in the Exhibition Grounds, and, according to report, is altogether suited to its new use. The Festival chorus is said to exceed 900, a band of 100 has been engaged, Mr. Manns acts as conductor, and among the solo vocalists, chiefly Welsh, are Miss Maggie Davies, Miss Hannah Jones, Messrs. Hirwen Jones, David Hughes, Maldwyn Humphreys, &c., with Mr. E. Lloyd, Miss Ada Crossley, and Mr. Andrew Black. Two of the Concerts are devoted respectively to "The Messiah" and "Elijah," a third is orchestral, and the fourth miscellaneous, with a programme of works chiefly by native composers.

WE may consider this big enterprise as stimulated by the Cardiff Triennial Festival, with which, however, it has nothing otherwise to do. The triennial meetings are mainly carried on and supported by English people resident in the town and neighbourhood, which fact became a cause of reproach to the Welsh population, who are said to be so much more musical than their Saxon neighbours. Hence the present purely national effort. We must all wish it ample success, the more because it is the first large gathering of Welsh singers into which prize-winning considerations do not enter. Under the influence of Eisteddfodic competition our Welsh friends have become confirmed "pot-hunters," and they now do well to show, in a large way, that they can act upon higher considerations.

AN anonymous correspondent, having set music to the Sonnet which appeared in these columns shortly after Sir Joseph Barnby's death, asks my acceptance of the MS. "as a slight token of respect to Sir J. Barnby, who was once very kind to me; and also to

yourself for the good advice and high-minded sentiments expressed in so many of your criticisms." I am grateful to my unknown friend for this mark of his attention. It is some reward amid much discouragement, for, inconceivable as not a few may deem it, there are critics whose heart goes with their pen, and whose desire is less their own honour and glory than the welfare of the cause to which their lives are devoted.

A CHORAL Competition took place at Morecambe on April 25, and the singers of the Wesleyan Chapel, Saltaire, took part in it. It is a local usage, under such circumstances, for the population to await the return of their champions, and rejoice in their victory or lament their defeat. The custom was observed at Saltaire, some hundreds of persons gathering at the railway station, passing the time of waiting by singing glees and anthems, or discussing the chances of the fight waged in the town by the sea. At 1.30 a.m. the belated train arrived, bringing news of victory, and, says a report, "despite the fact that rain had commenced to fall, time-honoured custom demanded a short concert 'on the bridge.' Here the vigorous songsters took their stand, and, somewhat sleepy and travel-weary, sang Pinsuti's emotional part-song, 'The sea hath its pearls,' and, considering the state of the weather, expected that this would suffice. But no! The audience would hear all, and 'Great God of love' (Pearsall) was sung splendidly—without copies, and under the umbrella's canopy, for now rain was coming down in torrents. Enthusiasm being somewhat quenched and curiosity satisfied, singers and audience dispersed, and the little town resumed its normal respectability of demeanour." This is very pleasant reading, and indicates a healthy enthusiasm which, no doubt, explains victorious Saltaire.

ACCORDING to a statement before me, Ryde wastes its musical strength on faction. "It is a pity," says the *Isle of Wight Observer*, "that some means cannot be devised for overcoming the various petty jealousies, and uniting all the musical talent of our town into one society. We fear, however, that this is not likely to happen in our time." The note of despair in the last sentence indicates a bad state of things. But Ryde music seems to have become abnormal in more ways than one. At a Concert given by a certain Society, the conductor, not the audience, awarded an encore. Here are particulars of this very unusual proceeding taken from a local journal: "Parry's 'Blest Pair of Sirens' was encored by the conductor. So far as could be heard, the reason given for the repetition was that some of the audience might not have heard it before. But as this would probably have applied to other items in the programme, it hardly seems a sufficient reason, unless the suggestion is that a taste for Dr. Parry's music has to be acquired." According to another paper, the piece was received with exasperating coldness. If I am not mistaken, the late Hans von Bülow once encored a work he had conducted, but Hans von Bülow was a great man, and, in matters musical, a "chartered libertine." The Ryde conductor should remember that the "choleric word" of the captain becomes, in the mouth of an inferior, "rank blasphemy." Vladimir de Pachmann, on one occasion, encored a solo he had played, but that was for another reason. The audience having applauded his first performance, the eccentric Russian turned upon them: "No, no! You know nothing about it. I played the piece very badly, and will play it again." He did.

At the recent annual Meeting of the Worcester Musical Society, it was resolved to engage a larger room for the rehearsals, this being necessitated not by the increase of the number of the members, but by the recent increase in the size of the ladies' sleeves, which could not be conveniently accommodated in the old practice room. The motion met with some opposition, but the ladies were decided, and voted in a body for their sleeves.

At a recent public Reading of "Julius Cæsar," by the Shakespeare Reading Society, the boy *Lucius* (represented by a young lady), when called upon by *Brutus*, in his tent at Philippi, to sing, gave "The heart bowed down," from the "Bohemian Girl." Shakespeare and the "poet Bunn"!

AN American paper claims that the "States" have done more than any other nation to swell Mr. Paderewski's banking account. A characteristic way of putting it.

THE *American Art Journal* says of Mr. Henschel's "Stabat Mater" that the composer has "imprinted upon some of its numbers a depth of feeling that is akin to musical inspiration, while the impress of a strong intellectuality is not lacking in it, and, as is to be expected from a modern composer, the music is emotional when the sense admits of it." I absolutely agree.

THE *Song Journal* publishes an amusing "interview" with Miss Lola Beeth, one of Sir A. Harris's artists this season. The interviewer (a member of the inferior sex) tried compliments, as usual, but was neatly countered each time. He reminded the lady of Berlin adoration, &c. "A very pretty speech," answered Miss Beeth; "it deserves a sweet reward. Have one of these chocolates, I beg." Again the gentleman: "I consider your *Sieglinde* quite one of the most attractive we have here"; and once more the lady: "I see you are bidding for more chocolates."

JOSEPH BENNETT.

ROYAL OPERA, COVENT GARDEN.

THE grand opera season of 1896 promises to be chiefly remarkable for repetitions of long accepted works. On the first night, the 11th ult., Gounod's "Roméo et Juliette" was presented in French, and the two chief characters were impersonated by M. Jean de Reszke and Madame Emma Eames. The voice of the first-named was in perfect condition, and it is doubtful if this artist has ever sung more finely than on this occasion in the opera, the present popularity of which may be said to be due to him. Madame Eames also sang with great charm, and her acting was more demonstrative than formerly, although her *Juliette* is still more suggestive of Tennyson's *Lady Vere de Vere* than Shakespeare's love-sick girl of fourteen. Miss Jessie Hudleston is to be congratulated on her first appearance in the so-called "Italian" opera season as *Stephano*; but we would suggest a trip to Paris to acquire a better accent, and a few lessons in fencing during the next holiday season. Mdlle. Bauermeister, who would seem to have learnt the secret of perpetual youth, appeared "just the same as ever" as *Gertrude*, and other important parts were effectively played by Messrs. Plançon, Castelmarty, Jacques Bars, and Albers. Mr. Bevan, however, who personated the *Duke*, seemed under the impression that he was playing in melodrama. The chorus and orchestra were up to the average of an opening night, and Signor Mancinelli conducted.

The second night, Miss Marguerite Macintyre gave a forcible impersonation of *Santuzza* in "Cavalleria Rusticana," showing great advance as an actress and singing with the utmost dramatic emphasis. This lady was well

supported by Mdlle. Brazzi, Mdlle. Bauermeister, and Signori de Lucia and Ancona. No greater contrast could have been presented than by following Mascagni's lurid work with Humperdinck's fairy opera "*Hänsel und Gretel*," which was given in English. The Misses Marie Elba, Jessie Hudleston, and Meisslinger sustained the respective parts of *Hänsel*, *Gretel*, and the *Witch*, with the success achieved on many former occasions; and Miss Lilian Tree appeared as the *Mother*. The feature of the performance, however, was the impersonation of *Peter* by Mr. David Bispham, whose reading of the character was remarkable for its humour and intensity of expression. It was one of the cleverest pieces of characterisation this clever artist has given us.

On the 13th ult. Madame Mantelli was introduced to a Covent Garden audience in the title rôle of Donizetti's "*La Favorita*," and Signor Cremonini re-appeared after an absence of four years. Both these artists made a favourable impression, but more by reason of their acting than by their singing, although the former displayed a voice of considerable power and the vocal tone of the latter has gained in volume. No better exponents of the *King* and the *Priest* could be desired than Signor Ancona and Mr. Plançon.

Gounod's charming "*Phlémon et Baucis*" and Leoncavallo's "*Pagliacci*" occupied the following evening. The cast of the former consisted of Miss Marie Engle and MM. Bonnard, Gillibert, and Castelmarty, by whom the work was sympathetically interpreted. In the latter, Miss Margaret Reid impersonated *Nedda* with intelligence and earnest endeavour that promise well for her future success. Messrs. de Lucia, Ancona, Jacques Bars, and Piroia completed the cast.

A disappointment awaited the large audience who attended, on the 15th ult., to hear M. Jean de Reszke in the title rôle of Gounod's "*Faust*," for the famous tenor had once more sprained his ankle, and his place was taken by M. Bonnard. This artist, however, sang so well in the part that he may be said to have distinctly increased his reputation on this occasion. Madame Emma Eames sang with delightful refinement and beauty of tone, M. Plançon gave his incomparable personation of *Mephistopheles*, and M. Albers was excellent as *Valentine*.

Madame Albani made her first appearance this season, on the 16th ult., as *Elsa*, in "*Lohengrin*," and sang with her usual success. Madame Mantelli, as *Ortruda*, showed herself an artist of great dramatic power, and her singing, saving when her voice was unduly forced, gave admirable expression to the sentiments of the text. Signor Cremonini's voice is too light for the title rôle, but he acted with intelligence and sang sympathetically. The other characters were excellently sustained by Signor Ancona and MM. Plançon and Gillibert. The chorus sang well, but its stolidity greatly detracted from the dramatic effect.

But few words are called for concerning the performance of "*Rigoletto*," which took place on the 18th ult. The cast included Madame Albani, Madame Mantelli, and Signori de Lucia and Ancona, by whom a traditional reading of the work was given.

Auber's diverting opera "*Fra Diavolo*" was played on the 20th ult., with nearly the same cast that appeared on its revival last year, the part of *Zerlina* being charmingly sustained by Miss Marie Engle, and the characters of the *Marquis*, *Beppo*, *Giacomo*, and *Lord Roeburg* being respectively personated by Signori de Lucia, Pini-Corsi, Arimondi, and Mr. David Bispham. All these artists entered with the greatest spirit into their work, and their efforts were well seconded by Madame Pauline Joran as *Lady Pamela* and Signor Piroia as *Lorenzo*. The vivacity of these artists even affected the chorus, several of whom were seen to laugh during the burlesque duet in the last act. It only remains to record the unflinching care and skill of Signori Mancinelli and Bevigiani and the excellence of the orchestra over which they preside.

PHILHARMONIC SOCIETY.

At the fourth Concert, on the 6th ult., Mr. F. H. Cowen conducted the first performance of his new Suite, "*In Fairyland*," composed expressly for the Philharmonic Society. The title teems with suggestions of a kind having

such affinity with the most individual characteristics of Mr. Cowen's musical genius that, from the moment of its announcement, everyone competent to form an opinion felt sure of a successful result. And expectations were fully realised. "In Fairyland" presents us with a series of musical character-sketches, graceful, tender, humorous, weird, and grotesque in turns, that won instant favour, not only on account of their poetical significance and appropriate character, but also by reason of the high qualities of musicianship which reveal but never obtrude themselves on every page. The Suite contains six numbers, respectively entitled: "Wood Nymphs," "March of the Giants," "Flower Fairies," "Dance of Gnomes," "Moonbeam Fairies," and "Dance of Witches." The applause at the close was so hearty and continuous that Mr. Cowen repeated the "Witches' Dance." Full justice was done to the charming little pieces by the orchestra, which carried out the intentions of its former chief with commendable zeal. Liszt's E flat Concerto was played with great brilliancy by Mr. Eugene d'Albert, who mastered the tremendous technical difficulties of the work with an ease that justified his claim to rank among the most remarkable *virtuosi* of our time. The performance of Rubinstein's Staccato study, thrown in as an encore, was, however, by no means the best we have heard. The Symphony was Schumann's "Rhenish." The Misses Salter sang two duets and Sir A. C. Mackenzie conducted with customary watchfulness and energy.

At the fifth Concert the pianist was again Mr. d'Albert, who gave an exceedingly refined, conscientious, and reverent interpretation of Beethoven's lovely Concerto in G. His choice of a single movement from one of the master's Sonatas (that in E flat, Op. 31) as an encore piece was an odd one. The orchestral pieces were Brahms's Sonata in F (No. 3), Mr. German's fine Suite in D minor (composed for the last Leeds Festival), and the Overture to "Euryanthe." Madame Amy Sherwin sang two songs with much refinement of style. At the next Concert Sir A. C. Mackenzie's new "Scottish Fantasia" for pianoforte and orchestra will be played by Mr. Paderewski for the first time.

RICHTER CONCERT.

EXCEPTIONAL interest is attached to the series of Richter Concerts this season owing to the inclusion in the programmes of several novelties. At the first Concert, which took place on the 18th ult., at St. James's Hall—when the famous conductor received a hearty reception—the Prelude and Entr'acte from Goldmark's new opera "The Cricket on the Hearth" were presented and warmly received by the crowded audience. This music is distinguished by its imitation of the Folk-song style in its melodies and the clear and uninvolved nature of their treatment. It is also most picturesquely scored, with clever realistic touches well calculated to successfully appeal to the average lover of music. Further criticism must be withheld until the work is heard in its entirety and amidst its proper surroundings. A vivacious interpretation was given of the "Meistersinger" Overture, and an almost ideal rendering of the "Parsifal" Prelude, and the Concert was concluded by a fine performance of Tschäikowsky's impressive Fifth Symphony in E minor.

MOTTL CONCERTS.

The first of a series of three Concerts, organised as on former occasions by Mr. Schulz-Curtius, and conducted by Herr Mottl, was given at Queen's Hall on April 28. With the exception of the first two numbers of the opening Concert (Beethoven's "Pastoral" Symphony and "Emperor" Concerto), the three programmes have been drawn exclusively from the works of Wagner. Those of the second and third Concerts, announced as "intended, not as ordinary Concerts, but as a preparation for the ensuing Bayreuth Festival," have naturally been made up entirely of extracts from the "Ring," which will this year be given at Bayreuth for the first time since its production there twenty years ago. Herr Mottl's reading of the "Pastoral" was disappointing. Every detail of the score was clearly brought out, and the performance lacked

neither point nor finish; but the spirit of the work—simple, genial, humorous, and hearty—was to a large extent missed. Herr Mottl's gifts are in tendency distinctly dramatic, and the "Pastoral," being a series of "mood-pictures," it is not difficult to understand why his reading of this beautiful work should have been less successful than that of the "Eroica," with which, not long ago, he astonished us all. The pianist in the Concerto was Mr. Eugene d'Albert, who thus appeared in his native country after an absence of fourteen years, during which, we understand, he has forgotten the English language, and has gained a reputation of which, no doubt, the commercial value alone has weighed against his repugnance to the "barbarous land" which he now re-visits as a "foreigner." Those who remembered this gifted artist's playing in 1882, when he was seventeen and knew nothing of Germany, were curious. They recalled not only the effect of his masterly performances here, but also a certain article in the Vienna *Signale* of March 4, 1882, in which the talents of "the young Anglicised Frenchman, who enjoys in London the tuition of that esteemed virtuoso and pianoforte teacher, Ernst Pauer," were acknowledged with a warmth altogether exceptional; and they wondered whether the improvement inevitable during fourteen years would turn out to be so much greater because they had been spent in Germany, rather than in England or anywhere else. They were quickly enlightened. Mr. d'Albert's performance was marked, in a high degree, by the breadth, intelligence, technical skill, and power that already characterised his playing in 1882, and by a certain impetuosity which induced the Viennese critic already quoted to dub him a "musical Hotspur"; and of course these qualities showed themselves greatly matured. But for traces of anything to justify Mr. d'Albert's extravagant eulogy of the developing powers of the Fatherland, competent judges sought in vain; such improvement as was shown being amply accounted for by the number of years occupied in the process. Much applause was showered on Mr. d'Albert at the close of his task, and after two acknowledgments of it he re-seated himself at his Bechstein and, with tremendous executive power, played an arrangement of Bach's Organ Fugue in D.

The second Concert, on the 14th ult., consisted of the first and last scenes from "Das Rheingold" and the first act of "Die Walküre. The vocalists were Mrs. Mottl, Miss Agnes Janson, Miss Gelber, and Messrs. Carl Nebe and Emil Gerhäuser, of whom Mrs. Mottl and Mr. Nebe carried off the honours.

THE BACH CHOIR.

IN accordance with a curious observance which has prevailed of late years, the valuable Bach Choir concluded its labours for the present season with a Concert commencing at five o'clock, or thereabout, this taking place on Tuesday, the 19th ult. The first piece in the programme was the "Stabat Mater" of Emanuele d'Astorga, 1681-1736, whose setting of the ancient Latin hymn has been thrice noticed in THE MUSICAL TIMES within recent years. It is a very pleasant example of the characteristic choral style of the period, and some of the nine movements might unquestionably have been signed by Handel without any doubt as to their authenticity. Robert Franz, with his usual conscientiousness, added parts for clarinets and bassoons to the original meagre score, in place of clavicord or organ, and the work was very creditably rendered on this occasion, under the direction of Professor Villiers Stanford. Miss Fanny Davies was admirable in Bach's Concerto in D minor for pianoforte and orchestra, a splendid example of the old master's methods in dealing with clavier and orchestral instruments. Perhaps the most interesting feature of the Concert was the first performance in London of Dr. Hubert Parry's cantata "The Lotos Eaters," taken from Tennyson and first performed by the Cambridge University Musical Society on June 13, 1892, when the Duke of Devonshire was installed as Chancellor of the University. It is only necessary to add to what was then said that the work must be numbered among the composer's most pleasing inspirations, the music suiting the verse exactly, and being most agreeable

and artistic in itself. "The Lotos Eaters," which was conducted by Dr. Parry, should be taken up widely by choral societies. Mr. Forbes Robertson read the opening stanzas leading to the Choric song most impressively.

QUEEN'S HALL CHORAL SOCIETY.

THE jubilee performance of "Elijah," on the 14th ult., was a fitting termination to a successful season. Neither with respect to the solo, the choral, nor the orchestral department was there cause to complain of the carelessness that too often accompanies familiarity with a work so popular as "Elijah." The improvement shown by the choir at preceding Concerts of the series was maintained; indeed, in the matter of vigorous attack there was a decided advance. The strength and unanimity with which the opening chorus was started, the dramatic force characterising the appeals to Baal, and the concentration of energy marking the delivery of the glorious "Thanks be to God" were superb; whilst the less robust choral passages were sung with the most commendable regard for tenderness of expression. Throughout, no notable point was missed by the highly efficient body of singers over which Mr. Randegger presided with his accustomed ability. Mr. Santley repeated his matchless reading of the music of the *Prophet* and again sang "Is not His Word" with an impulse that evoked the utmost enthusiasm. When it is stated that Mr. Edward Lloyd was in excellent voice, the effect of the tenor airs upon the crowded audience may be easily imagined. Miss Macintyre admirably acquitted herself in the chief soprano airs, and Madame Belle Cole was at ease as leading contralto. The second quartet consisted of Madame Emily Squire, Miss Florence Oliver, Mr. Samuel Masters, and Mr. W. A. Peterkin; and Mr. Henry J. Wood was at the organ. The band earned its share of approval in a performance that reflected credit upon all concerned.

BRIDLINGTON FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

AGAIN and again I have been told that, though the West Riding of Yorkshire is musical, the East Riding is not; but no adequate reason for the distinction seems to be forthcoming. There may not be so much music made in the agricultural division as in that mainly devoted to manufactures, but here is no evidence of unequal capacity. As a matter of fact, setting aside considerations of race, which do not now apply, one part of the country is, in point of natural endowment, as musical as another; and such differences as exist are due principally to environment and other circumstances that may be classed as accidental. Amid the quickened life which palpitates in great towns, every manifestation of vitality, physical, artistic, and mental, may be looked for in a special degree, despite unlovely surroundings; but, on the other hand, those who dwell amid scenes of natural beauty are assuredly nearer the source from which art is nourished. I deemed it so, at any rate, when travelling through the East Riding from Selby to Bridlington, what time the sun drooped and set and the gloaming fell as the western sky put off its gorgeous robes of purple and gold. The whole journey was a nocturne more beautiful than any that Field or Chopin ever wrote. Swelling uplands, quiet villages, reposeful wayside stations, at which half-a-dozen people were dropped, and seen, in a minute or two, leisurely moving homewards amid the deepening shadows. Then the lights in solitary farm-houses and cottages, presently multiplying and expanding; finally a sense rather than sight of the sea and a hearing of its everlasting music. Meet nurse, such a land, of that fine and subtle faculty which has its outcome in the art divine. Only opportunity is wanting, and when, by some happy chance, it comes, we have, say, a Bridlington Festival. What is the happy chance in this pleasant little resort—in this quaint fishing village of Bridlington Quay, which has expanded into a sort of north-eastern Shanklin (without the Chine), has covered, and is still covering, wide spaces with broad roads, gardens, and semi-detached villas; which has turned long reaches of foreshore into promenades and pleasant, grassy slopes, and has dared to put itself in rivalry with better-known places on the other side of Flamboro' Head? Growth

of this sort does not imply musical festivals, though it may help them when they are born of other agencies. The happy chance in Bridlington's case arises from the proximity of a musical squire—Mr. A. Bosville, of Thorpe Hall—who cherishes a genuine passion for the art, and spares nothing of time, labour, or money when its interests are concerned. Mr. Bosville, as well as being a munificent patron of music, is himself no mean practitioner. He not only built a large organ of four manuals in his Parish Church, but plays it Sunday by Sunday. It was he who founded, and has ever since conducted, the Bridlington Choral Society, and it is through his means that the recurring Festivals are organised and carried on, with the able assistance of an enthusiastic secretary, Mr. Peacock. In a word, the Bridlington Festival is the Squire of Thorpe Hall.

At present, the meetings are limited to one day and two Concerts, that being as much as, under actual circumstances, can safely be ventured. The enterprise is severely handicapped by lack of a good hall, the building hitherto occupied being of limited accommodation and otherwise unsuitable. A new edifice is, however, in course of construction, and will give much needed elbow-room to the Bridlington amateurs. Mr. Bosville draws his chorus almost exclusively from the town, which supplies him with a body of singers having many good points. It cannot compare in volume of tone with the West Riding choirs, especially as regards the male voices; but I noted one advantage possessed by the seaside chorists over their inland brethren. The tenors are really tenors, and not high baritones, some of the voices being particularly remarkable in this respect. How to account for such differences between neighbours I do not pretend to know, but there they are. The sopranos and contraltos were good at the recent meeting; the basses, as Yorkshire basses, lacked power. But, as a whole, the chorus reflected upon their trainer and themselves ample credit; they knew the work they had to do, and did it, generally speaking, with precision and spirit. The orchestra, numbering sixty instruments, gathered from many quarters, shaped into a fairly homogeneous body, considering how little time could be given to general rehearsal.

The programme, instead of containing two or three familiar choral works only, was of a varied character, and offered not a little purely orchestral music. We had, for example, Schubert's "Unfinished" Symphony, several selections from Wagner, and Beethoven's Symphony in F (No. 8). There was one novelty for voices and instruments—"A musical panorama of the mythological story of Marsyas and Apollo." For this it was claimed by the composer, Mr. J. Camidge, of Beverley Minster, that voices accompanied the orchestra instead of the orchestra the voices. I need hardly comment upon this distinction. The nature of things was against Mr. Camidge's plan, for, whenever the voices entered, they commanded, as always, primary attention. You may theorise concerning this matter, but you cannot affect a natural supremacy. The work is interesting, much of it being well written and indicative both of imagination and fancy. The composer conducted, but the performance had many defects, due to lack of sufficient rehearsal. The programme included, also, "The Three Ravens," with a clever orchestral accompaniment by Mr. Coleridge Taylor. Among the more or less well-known works presented were the "Walpurgis Night," "A Song of Destiny" (Brahms), and the "Golden Legend." The last-named was performed without the bells—a euphonium acting as substitute. It turned out that the bells, through an admitted mistake on the part of the postal authorities in transmitting the telegram, travelled from London to Bridlington instead of Bridlington.

The solo vocalists were Miss Helen Jackson, Miss Edna Thornton, Mr. Hirwen Jones, Mr. Paul Mahlendorff, and Mr. Francis Harford, with Mrs. Bosville. Each artist contributed more or less to the success obtained, while the "Squire," a vigorous and watchful conductor, won ample laurels from his friends and neighbours. Such festivals as that at Bridlington are distinctly to be noticed and encouraged, and have, it may be, a greater claim than others which, as established institutions, can take care of themselves. For myself, at any rate, I consider no pains spent upon them as wasted.

BRISTOL ROYAL ORPHEUS GLEE SOCIETY.

NOR even in the North of England is there any place where music is more assiduously cultivated than it is in Bristol; but for many years, unfortunately, the Western city was a house divided against itself, for reasons which it would now be unnecessary to discuss. All is now in harmony, and that it will long prevail must be the wish of every lover of the art in its highest forms. Among the many musical societies in Bristol, that known as the "Orpheus" holds a foremost place, the rendering of unaccompanied part-music for male voices by this Association being unsurpassable. These earnest amateurs paid one of their periodical visits to London, and gave a Concert in St. James's Hall, on April 24, which afforded an artistic treat to all who were present. The programme opened with Tom Cooke's familiar "Strike the lyre," and this was followed by Sir Arthur Sullivan's beautiful part-song "The long day closes." The next important piece was the splendid five-part glee "I wish to tune my quiv'ring lyre," by the younger Wesley. Horsley's "Cold is Cadwallo's tongue" was in the scheme. The composer of this piece was born in 1774, and flourished at a time when glee singing was more cultivated in England than it is at present. In memoriam of Sir Joseph Barnby, the lamented composer's setting of Tennyson's words "Home they brought her warrior dead" was sung, and another eminent English musician, Sir John Goss, was represented by "Ossian's Hymn to the Sun," which has been well described as a striking specimen of the talent of a composer, of whom it is rightly said that "his music is always melodious and beautifully written for voices, and is remarkable for a union of solidity and grace with a certain unaffected charm which ought to ensure it a long life." Mr. Henschel's bold and effective song "Jung Dieterich" was finely sung by Mr. Andrew Black, and Miss Esther Palliser contributed pleasantly written songs, "Once more only" and "Maytide," by Oscar Meyer, accompanied by the composer. Other pieces by Carl Eckert, J. J. Viotta (a Dutch composer of some repute, born in 1814 and died in 1859), Mr. W. A. Cruickshank, Dr. Henry Hiles, Mr. Clowes Bayley, Laurent de Rille, and Mendelssohn were included in this extremely interesting and enjoyable Concert, which Mr. George Riseley conducted with all possible skill. The qualities which distinguish the Bristol Orpheus Society are beauty of tone (the male altos being simply incomparable), firmness and resonance in the tenors and basses, and the most delicious observance of the *nuances*. The West country may well be proud of this Association.

MR. FRITZ MASBACH'S CONCERT.

THE excellent Concert given by this artist at St. James's Hall, on the 11th ult., deserved to attract a larger audience than it did, for Mr. Masbach is a pianist of remarkable attainments, who can both astonish by a striking display of technique and force, and charm by refinement, elegance, and genuine expression. His fine qualities were shown to the best advantage in Chopin's Concerto in E minor, Saint-Saëns's similar work in G minor, and some smaller pieces, amongst which a little known Sinfonia by J. S. Bach deserves mention. Mr. Masbach's most successful effort was M. Saint-Saëns's brilliant work, which was given with all possible dash and breadth. The conductor was Mr. F. H. Cowen. He produced a delightful Suite of "Four English Dances in the olden style," from his pen, which we venture to prophesy will quickly make the round of our concert-halls, and delight all—and they are the vast majority of concert-goers—who can appreciate spontaneous, graceful melody, captivating rhythms, *esprit*, and that most welcome musical quality best described by the simple word "charm." These Dances are written in Mr. Cowen's best manner, and are scored with all his well-known mastery; every part stands out with stereoscopic distinctness, nothing is blurred or miscalculated, and whether a piece is scored for small orchestra, like No. 1 (Stately Dance) and No. 3 (Graceful Dance), or for the full modern complement of instruments, like No. 2 (Rustic Dance) and No. 4 (Country Dance), the result is ever "effective" in

the best sense of the word. The four pieces are agreeably contrasted in rhythm, melodic material, orchestration, and style; and though as a whole they form a beautiful little Suite, each dance could be detached without loss to its effectiveness. The Suite was splendidly played and enthusiastically received.

THURSDAY SUBSCRIPTION CONCERTS.

AT the third of these Concerts, in the Queen's (Small) Hall, on April 30, the first part was devoted to a selection from Brahms's compositions. The most important of the instrumental works was the fine Sonata for pianoforte and violoncello (Op. 38) in E minor, played with such finish by Miss Muriel Elliot and Mr. Hans Brousil as to closely hold the attention of the audience throughout. Subsequently Miss Elliot gave a refined performance of the two pianoforte pieces, "Intermezzo" (Op. 117) and the "Ballade" (Op. 118). As Miss Louise Phillips was too unwell to appear, the three charming songs attached to her name—"Lied" (Op. 6), "Mädchenlied" (Op. 107), and "Ständchen" (Op. 106)—had to be omitted, the only vocal piece by which the composer was represented being "Wie bist du meine Königin," contributed by Madame de Fonblanque. In the miscellaneous second part, Mr. Hans Brousil admirably rendered Max Bruch's "Kol Nidrei" and Davidoff's "Am Springbrunnen," and Miss Muriel Elliot was equally successful in Chopin's Nocturne in F and an Etude by Liszt. Mr. Jack Robertson assisted with songs.

Dvorák held the place of honour on the 14th ult. The selection was opened with the masterly Quintet for pianoforte and strings (Op. 81), to which justice was done by Messrs. Franz Liebich, Arbos, Wallace Sutcliffe, W. Ackroyd, and Hans Brousil, the beautiful *Andante* being played with exceptional smoothness and unity of feeling. Mrs. Helen Trust sang in her best style "Die Stickerin," "Frühling," and "Am Bache"; and Mr. Brousil had for violoncello solo the "Walderruhe-Klid." Subsequently Señor Arbos obtained his chance as violinist in one of Chopin's Nocturnes and a Mazurka by Zarzychi, neat performances both; and Mr. Franz Liebich was deservedly complimented upon his reading of Chopin's Fantasia in F minor. Mr. Arthur Wallen in several songs gave promise of future distinction, and Mrs. Helen Trust delighted her listeners with "The Lass with the delicate air."

PEOPLE'S PALACE.

DR. HUBERT PARRY's oratorio "Judith" was given at one of the interesting Saturday Popular Concerts at the People's Palace, Mile End, on the 9th ult., by the combined forces of the vocal and orchestral classes connected with this Institution, under the direction of Mr. C. H. Allen Gill. The performance, taking into consideration the not altogether easy character of the music, was a capital one, both chorus and orchestra vying with each other to furnish eloquent testimony of the ability of their conductor, who must have brought to bear an amazing amount of zeal and energy in order to produce such excellent results. It was good to hear the fresh young voices of the choristers and mark their ready attack, while the orchestra, which included several lady members, performed its task with equal spirit and manifest enjoyment. It was good to notice also the highly appreciative attitude of the numerous audience and the hearty, but by no means indiscriminate applause bestowed. One would have liked the composer to have witnessed this production of his work in the East-end of London. The solo parts were very satisfactorily rendered by Miss Helen Buckley, Miss Hannah Jones, Messrs. William Davies and Arthur Barlow; Miss Buckley, as the sympathetic representative of the heroine, coming in for an extra share of the applause. The children's parts were well sung by Masters S. Marchand and P. Hale. Mr. B. Jackson was, as usual, a very efficient organist.

VARIOUS RECITALS.

MADAME FRICKENHAUS, one of the most earnest of English pianists and musicians, gave a Chamber Concert in St. James's Hall, on Wednesday afternoon, April 29, with an interesting programme. The concerted instrumental works were M. Saint-Saëns's Pianoforte Trio in E minor (Op. 92), a work, of course, well written, but not possessing much individuality; and a clever Sonata for pianoforte and violin, also in E minor, by M. René de Boisdeffre. Madame Frickenhaus had as co-artists in the instrumental works Messrs. Simonetti and Paul Ludwig, and Miss Ada Crossley was charming in vocal pieces.

On the 1st ult. Mr. Eugene d'Albert gave the first of his Pianoforte Recitals since his return to us, before an exceedingly scanty audience. Starting with a very clever transcription from his own pen of Bach's celebrated "Passacaglia" for organ, he followed with Beethoven's Sonata Appassionata in F minor (Op. 57), the interpretation of which, though correct and tasteful, was not in any way striking. More picturesque was that of Schumann's magnificent Fantasia in C (Op. 17), which was given with mingled pathos and energy, and also, it may be said, with unimpeachable technique; but neither in this nor in a Nocturne and Polonaise of Chopin did Mr. d'Albert show himself to be particularly in sympathy with music of the so-called "Romantic" school.

There seems to be a perfect mania at present for playing Bach's pedal organ works on the pianoforte, and Mr. d'Albert commenced the programme of his second Recital, on the 12th ult., with an arrangement of the brilliant Prelude and Fugue in D, which he played with great power. His rendering of the "Waldstein" Sonata, which followed, was the finest heard in a London concert-room since the days of Rubinstein and Bülow. The B minor Sonata and two smaller pieces by Chopin were played with plenty of fire, but also with a lack of delicacy and refinement that clearly indicated the pianist's limitations. There was nothing to complain of in his readings of Mozart's Rondo in A minor, Brahms's Rhapsody (Op. 79, No. 2), or a group of pieces by Liszt.

Mr. d'Albert's third Recital took place on the 19th ult., when he played, much as on previous occasions, with little distinction of style, but with perfect technical accuracy. No details are required, for there were no important novelties in the programme. Enough for the present that Mr. d'Albert has fairly well re-established himself in the favour of the English public.

Mr. Willy Burmester, who made such a great impression as a violinist last season, has been giving three performances in St. James's Hall. The first took place on Monday, the 4th ult. He was associated with Mr. Ernest Hutcheson, an able pianist, in Bach's Violin Sonata in A (No. 2) and Beethoven's Duet Sonata in F (Op. 24). The late Wieniawski's ingenious Fantasia on themes from Gounod's "Faust" displayed Mr. Burmester's marvellous technique to the fullest extent. At the second Recital, on the 11th ult., the principal concerted works given by the same artists were Beethoven's Duet Sonata in C minor (No. 7) and Schubert's bright and tuneful work for the same combination of instruments in G minor (No. 3). Both executants played solos in a very pleasant way, the composers represented being Spohr, Brahms, and Paganini. The third Recital, on the 18th ult., commenced with a performance, accompanied on the pianoforte, of Spohr's Violin Concerto in E minor (No. 7). Mr. Ernest Hutcheson played pretty pianoforte pieces by himself, Scarlatti, and Liszt most commendably. Unfortunately, near the close of Bach's Sonata in E for violin solo, which Mr. Burmester was playing brilliantly, a string broke and he had to bring the performance of the work to a premature conclusion.

Miss Clotilde Kleeberg, a delightful pianist who has not been much with us of late, gave a sort of combined Recital and Chamber Concert, at St. James's Hall, on the evening of the 7th ult. She was associated with Mr. Johannes Wolff in Rubinstein's Sonata in A minor for pianoforte and violin (Op. 19), a melodious work dating from the Russian virtuoso's early period. Miss Kleeberg interpreted the whole of Schumann's Phantasietücke (Op. 12) with charming finish, and also minor numbers by Brahms,

Rubinstein, Moszkowski, Earnest Redon, Théodore Dubois, Chaminade, and Saint-Saëns—a sufficiently lengthy selection. Mr. Johannes Wolff contributed some violin solos, and Miss Jeanne Greta and Miss Ada Crossley some appropriate vocal selections.

The English musical public are generally very slow to recognise new talent, but Mr. Emil Sauer at once gained favour with us, and his Pianoforte Recitals last month, in St. James's Hall, were very well attended, especially the second. At the first, on the 9th ult., there were some unfamiliar pieces in the programme, one being a Prelude and Fugue by Rubinstein (Op. 53), the first of a set of six, and another Brahms's ingenious Variations and Fugue on a theme by Handel. Four pleasing little *salon* pieces from the pianist's own pen were included, but the most important work was Beethoven's Sonata in E (Op. 109), which was played in an unostentatious and purely classical style. Perhaps, however, Mr. Sauer was heard to the greatest advantage in three favourite pieces by Chopin, which he rendered with beautiful expression.

In the second Recital, on the following Saturday, the most important features were Chopin's Sonata in B minor (Op. 58) and Schumann's "Carnaval." The former is a fine and original work, but it is less frequently played than the companion Sonata in B flat minor, probably because the latter contains the impressive Funeral March. Mr. Sauer played the work in B minor to perfection, and the same remark will apply to his rendering of the "Carnaval," which excited the audience into a frenzy of delight. Pieces by Beethoven and Brahms were given with the utmost finish, and the scheme ended with Liszt's Rhapsodie (No. 12), after which there was a great demonstration and the artist yielded two more pieces.

Miss Maud MacCarthy, a young lady violinist, pupil of Mr. Arbos, was responsible for a Violin Recital on Monday afternoon, the 11th ult., at the Queen's Hall. She is a well trained and bright executant, and displayed admirable technique in solos by various composers, such as Mendelssohn and Professor Stanford, and in Beethoven's Sonata for pianoforte and violin (Op. 30, No. 2), playing with a considerable measure of taste and intelligence. Miss Louise Phillips was in all respects agreeable in vocal pieces. Miss Fanny Davies was, of course, above criticism as the pianist.

Miss Muriel Elliot, a pleasing and rapidly improving pianist, gave a Recital at St. James's Hall, on the afternoon of the 14th ult., and gave much proof of her growing talents in Beethoven's Variations in E flat (Op. 35) and the Sonata in F sharp (Op. 78), and in various pieces by Schumann, Chopin, Brahms, Liszt, and Stavenhagen.

MR. BISPHAM'S CONCERT.

It is doubtful if Mr. David Bispham's remarkable versatility and dramatic instinct have ever been more advantageously shown on the concert-platform than on the 1st ult., when he gave an "extra" Concert at St. James's Hall. His first four songs, which consisted of Bach's humorous "Hat man nicht," from the "Coffee" cantata, Mozart's "L'Addio," Beethoven's "An die Geliebte," and Schumann's "Der Hidalgo," were sung with keen appreciation of their several sentiments and composers' idiosyncrasies and rare command of variety of vocal *timbre*. No less successful was the interpretation of a selection from Blumenthal's attractive "Two Books of Song" (Op. 101), which exemplify this refined composer at his best; and equal justice was done to two expressive lyrics, "Ob Ich dich liebe" and "Im Traum," by Adela Maddison, and Hubert Parry's "Spring Song" and "Good Night." The singing by Mdlle. Landi of excerpts from the writings of Saint-Saëns, Buononcini, and Sausay was also distinguished by a high degree of artistic perception and ability, combined with vocal tone of fine quality. The Concert was commenced with a Pianoforte Quartet in C minor (Op. 15), by Gabriel Fauré, which was excellently played by the composer and Messrs. Brodsky, Hobday, and Squire. The work is a bright example of this esteemed musician's talent and skill, and the two middle movements in particular greatly pleased the large audience. M. Brodsky's abilities as a violinist were further attested by his renderings of Bach's Chaconne in D minor and the *Adagio* from Spohr's Ninth Concerto.

ROYAL INSTITUTION.

UNDER the title of "Three Emotional Composers," Mr. F. Corder began, on the 9th ult., a series of Lectures at the Royal Institution on the life and works of Berlioz, Wagner, and Liszt. The lecturer said that if Weber, Chopin, Mendelssohn, and Schumann were classed as the leaders of the so-called Romantic School of Music, a different label was required for Berlioz, Wagner, and Liszt, whose appeal to the emotions was more intense, their disregard of classic tradition more complete, their methods more daring and original. Instead of treating the muse with reverence they made her the slave of a sister art to which she was chained, whether for good or ill. These three men, who had been called the Emotionalists, had done great deeds and had left, perhaps, a more enduring trace in the world than the Romanticists; but it should be remembered that the work of the latter was abstract music—the purest and noblest of human inventions—while that of the former was applied music, which sometimes possessed very slight artistic value. Particularly was that the case with the writings of Hector Berlioz, who was a man of intellect with little of that fine discriminating ear which was called the musical faculty. He was attracted by the dramatic and suggestive possibilities of the art, but he never mastered its technicalities, and his compositions contained an appalling amount of ungrammatical phrases. Everyone knew the burlesque "Amen" chorus which Berlioz perpetrated in his "Faust" cantata; but no one had yet pointed out the fact that though well enough as a parody it was but a very feeble specimen of fugal writing. It did not come within a thousand miles of Wagner's amazing street riot fugue in "Die Meistersinger." Hiller used to say of him, "He was always *possur*—what you call show-off," and as he was in life so he was in art. Even his strongest talent—instrumentation—confirmed this view. He seemed always saying to himself, not "How shall I work out or harmonise this theme to enhance its beauties?" but "How shall I astonish my audience next?" He laboured at his compositions even more than Beethoven, and was perpetually using up old materials. Nearly every number of "Faust" was a hash-up of old pieces. "Lelio" was the most unconscionable *pasticcio* of all studio-sweepings, and even the Symphonie Fantastique had its romantic story invented in order to chain together four such incongruous pieces as a ball scene, a pastoral, a march to the scaffold, and a witch's Sabbath. It was in these things that his want of artistic conscience was often painfully apparent. As regards Berlioz's hatred of journalism, it was only consistent with his character to hate that for which he really had talent. That he was no poet was painfully apparent in the libretto of his "Faust" cantata—surely the most silly and degraded version of the story ever put forward; but as a writer of witty and sprightly *feuilletons* he was in his element. Berlioz had been lauded as a genius by some and regarded as a humbug by others; few really knew his music, fewer still, knowing it, found it sympathetic; but his intentions and claim were so imposing as to blind people to his actual achievements. As an illustration of Berlioz's lyrical compositions, "La Captive" was sung by Miss MacCullach.

The discourse upon Wagner was begun by a brief sketch of the composer's life and the circumstances under which his works were produced. The lecturer pointed out that nearly all the great musicians, with the conspicuous exception of Beethoven, had been younger sons, often the youngest of large families, as in the case of Wagner, who was the last of nine children. He wrote his first libretto at Prague in 1832. It was entitled "Rosalie," but the manuscript had disappeared and only a few numbers existed. Wagner's real career commenced in 1833 by his engagement as chorus-master at the Theatre of Würzburg. Speaking of Wagner's personality, the lecturer said that he was a small but well-made man, vivacious, restless, but of commanding presence, with a grand frontal development. He was refined, rather too fond of luxury and rich surroundings; a splendid talker, but impatient of contradiction; a great reader, and deeply versed in mediæval literature and ancient legends. As a writer his style was turgid and ponderous, and it was doubtful if his essays would be largely read; but they had served

their purpose, for the principles they had set forth had been accepted. Wagner had been well described as the best abused man in Europe. One great reason of the fierce criticism with which he had been assailed lay in the startling novelty of his works combined with their dramatic intensity. These two qualities had enabled him to appeal successfully to the general audience, which had no critical facility, no prejudice, and no technical knowledge. On the other hand, critics with definite artistic principles, different to his, felt themselves insulted and outraged by his bold flouting of their cherished traditions. It was to be questioned whether life was worth living to this man who, suffering from perpetual disease, strove all his life, as few have ever striven, at the solution of art problems in the face of such persistent opposition. Only the creative artist knew what pangs his art cost him. In the higher branches he knew himself to be alone, with only a mob below calling to him to come down and not play the fool up there. Cold was the wind on Parnassian heights; everything was against him. The lust for fame was not enough to urge him upwards, and unless he felt the divine madness which forced him to climb and climb until he died of exhaustion, he had better indeed listen to those voices below; for no reward this world could offer was commensurate with the sufferings he must undergo. One of the charges most frequently made against Wagner was that he despised melody, a cry which doubtless arose from his condemnation of that conventional form of opera which consisted of a string of separate numbers like a concert programme. Wagner's melodies were at first a reflex of the style of his time; thus, in "The Fairies," we found a soprano scena which would pass anywhere as being by Spohr, and the *Finale* to the second act mimicked Weber to the life. Portions of "Rienzi" were in the style of Bellini and early Verdi, traces of whose mannerisms might be seen in the "Flying Dutchman" and "Tannhäuser." As Wagner's powers and resources grew, however, his invention kept pace with them, until a startling amount of individuality was manifested. With his imitation of the Scandinavian alliterative verse the musical texture became more and more homogeneous, until very quickly an entirely new form of musical art was evolved—a continuous polyphonic web in the orchestra, of infinite elasticity as to duration and character, while the voice part delivered the text in a free declamation which was indeed like glorified speech. The melodies were in each succeeding work more and more glowing and intense in character, but necessarily more and more indefinite in form. Wagner's use of successive common chords in his earlier writings was sometimes hard and unfeeling; but he evidently felt this, and it was interesting to note his struggles to overcome it in the "Flying Dutchman" and "Tannhäuser" by the invention of new harmonic progressions. Not until the "Rhinegold," however, did we find perfect harmonic control, and then the strides made in each succeeding work were gigantic. The greatest attraction of Wagner's dramas was their novelty and utter unconventionality; each of his great music-dramas was a fresh departure and seemed as though written by a fresh man. It was impossible to say whether "Siegfried," "The Meistersinger," "Tristan," or "Parsifal" was the greatest work, because it was so difficult to compare them. Each stood as a peerless monument, to be admired more and more as time went on; to suffer temporary eclipse, possibly, by some more recent rival, but never to sink into oblivion while any art worshippers existed.

GRESHAM LECTURES.

PROFESSOR BRIDGE delivered his usual spring series of Musical Lectures in connection with Gresham College, from the 11th to the 15th ult., at the City of London School. The first Lecture was devoted to Thomas Ravenscroft, a student at the Gresham College Lectures nearly three hundred years ago. Ravenscroft, who was chiefly known by his musical setting of the Psalter, took his musical degree at Cambridge in 1607, and published during Shakespeare's lifetime the catch "Hold thy peace, thou knave," which occurred in "Twelfth Night." In 1674 he published "A Briefe Discourse," a musical treatise in which an attempt was made to revive some of the old practices of

musical notation and to return to the intricacies of the older theorists, which Morley and others of the more advanced views wished to throw aside.

Ravenscroft was fifteen years old when Dr. John Bull, the first Gresham Professor, began at the Gresham College his lectures on music, some of the first of which Ravenscroft most likely attended. He spoke of the singular help and benefit he had derived from the Gresham "Music Readers," and had expressed his admiration of "that most famous foundation," not only on account of music, that "liberal science which I do profess," which was "the earthly solace of men's souls," but also on account "of other sciences." Amongst the musicians Ravenscroft mentioned was Edward Piers, whose name did not appear in musical dictionaries, but who at one time was "master of the children of St. Paul's." Ravenscroft included in his book some of this composer's writings, amongst them being two vivacious hunting songs, one consisting of a vocal solo with a short chorus, and the other a spirited descriptive musical sketch of the chase with the realistic but strange refrain of "Yibble yabble, gibble gabble, hey."

Ravenscroft divided his musical pieces into five "Recreations," which, in his estimation, consisted of "hunting, hawking, dancing, drinking, and enamouring." Examples from Ravenscroft's music were admirably sung by Messrs. W. Fell, F. Cozens, C. Ackerman, D. Price, and chorists of Westminster Abbey, the pieces including Piers's characteristic hunting songs and J. Benet's "The lover to his mistress." The last-named was first sung as arranged for four voices by Thomas Oliphant, and subsequently as originally written for a solo voice with a delicate accompaniment for viols. Thomas Oliphant had, the lecturer said, made a very pretty part-song out of Benet's composition; but he had put in some modernisms and had altered the words, the lady in the original version rejoicing in "a cherry nose." Ravenscroft also published a number of "catches," amongst which was found the original version of "Three Blind Mice." This was in a minor key, and with different words, though, strange to say, with the same rhymes as those of the well known version.

The second Lecture was of particular interest to organists, the subject being Handel's Concertos. These works, the lecturer said, were all written in the best period of this composer's life. They were published in three sets, the first appearing in 1738. Only the first and third sets were really Organ Concertos, the second set being originally written for other instruments and subsequently adapted for the organ. Handel left much to the organist to improvise in these works, one of them being marked in no less than six places *Organo ad Libitum*. The illustrations included a brilliant performance of the third Concerto in D minor, in which the organ part was played by Professor Bridge, and the orchestra was skilfully conducted by Mr. John E. Borland.

At the last two Lectures, Professor Bridge returned to the subject of Schubert's pianoforte works and songs. Concerning this composer's pianoforte music, the lecturer said that the larger works suffered from over-diffuseness; and, it might be added, by technical difficulties which in many instances were not compensated for by the effect produced. Schubert had written arpeggios and broken-chord figures which were most trying to perform, and had been written with little or no regard to the structure of the human hand. Several of his pieces were rendered very fatiguing to the executant by the long-continued and forcible wrist action required. These facts seem to indicate that Schubert himself, although not a trained pianist, was a player who possessed considerable technical ability; for his compositions were rarely performed in his own lifetime, and, as he wrote little for celebrated performers, it was evident that his own capabilities on the keyboard must have been in his mind when he penned his pianoforte works. The illustrations at this Lecture consisted of the Sonata in A minor (Op. 143) and the rarely-heard Impromptu in F minor (Op. 142, No. 1), both of which were effectively played by Miss Augusta Spiller; and the Overture in D for four hands, in the rendering of which Miss Spiller had the able assistance of Miss Marian Emuss. The last-named work was, the lecturer said, founded on subjects which Schubert also used in the well known "Rosamunde" Overture. This work was composed in

1823, and evidence suggested that the pianoforte version dated from the year 1817.

At the Lecture on Schubert's songs, an attractive selection of some of the best and least known of Schubert's lyrics were most effectively sung by Miss Elvira Gambogi, Mr. Daniel Price, and Mr. William Fell. The songs were sung in German, the Professor creating much amusement by reading some of the extraordinary attempts of their English translators. A high tribute of praise was paid to the beauty and expressiveness of Schubert's songs, both with regard to the appropriateness of the voice parts and also to their accompaniments, which in this instance were excellently played by Mr. J. Borland. It is to be hoped that the Professor will make this composer the subject of some of his Lectures next year, as his doing so would form an instructive and welcome acknowledgment of the centenary of Schubert's birth, which occurs next January.

MUSICAL ASSOCIATION.

"TENDENCIES of the operatic stage in the nineteenth century" was the title of a thoughtful and suggestive paper read by Mr. Visetti, on the 12th ult., at the Monthly Meeting of the above Association. The lecturer said that since the time of the Reformation no century had witnessed such radical changes in human thought as had taken place during the last hundred years. All political, social, scientific, and artistic principles and methods had been altered, and a strict practical and logical consideration appeared happily to be the accepted leading theory in all branches of learning. One of the greatest changes had taken place in the essence and form of opera. Of what was understood to constitute an opera in the early part of this century nothing now remained. The palmy days of Italian opera showed a branch of art which had reached its highest technical and intellectual development. It was an exhibition in the highest and noblest sense of the capabilities of the vocal art in its dramatic and bravura style. The importance of the plot was limited to offering a certain logical and varied succession of vocal pieces, on the dominant emotional character of each of which the composer was to write a melody. The character of the melody, the degree of its efficiency to stir in the heart of the audience a feeling akin to the one under which the singer was supposed to labour, and the possibilities it afforded him of showing off his vocal powers constituted the degree of excellence of each piece, and the greater or less number of excellent pieces constituted the greater or less degree of excellence of the whole opera. The action of the drama was rushed through in *recitativo secco*, which was the artistic mortar to fill up the crevices that would otherwise remain between the successive different expressions of feeling. The great change that had come about had been chiefly induced by Rossini's "William Tell." This work enlarged the views of the audience, the dramatic action was brought into greater prominence, the orchestra sustained the musical interest in the action, and the *mise-en-scène* assisted in the dramatic effect. The train of thought thus set in motion was productive of the school of the Paris Grand Opéra, from "Robert le Diable" to "La Juive," a school as false as it was gorgeous, and one doomed to disappear like all works of transition; but which had done much intellectual good as giving evidence of the possibility of having a musical drama, and of the necessity of calling in other arts to achieve this end. One thing to be found in "William Tell" was absolutely unprecedented, and that was local colour. Not the old-fashioned device of introducing popular melodies or national tunes, but the successful striving to create musically impressions like those evoked in the mind of the artistic observer of foreign scenery and customs. This was the effect produced by "Carmen," "Cavalleria," and "Shamus O'Brien." After referring to the works of Verdi, the lecturer said that the foundation of a clearly delineated new form of operatic art was laid by Wagner in "Tannhäuser" and "Lohengrin." With these works opera passed into the domain of the poet. In the present day, though the general public complained that there was not, as in the past, the great composer whose name was a household word from the palace to the cottage, yet, as a matter of fact, we were richer in talent and in

genius on the operatic stage than in any other generation; only the ideal to be reached had taken such a superb flight that it stood far above the heads of men who, fifty years ago, could touch the ideal of their day by simply stretching out their hand. The end of the nineteenth century saw the realisation of Wagner's musical drama; but would the generations of the twentieth century accept the balance of the art in the musical drama as determined by Wagner? It was doubtful. Preposterous as it might seem, yet everything pointed to the possibility that the future method of expressing dramatic action, which should answer the feeling of a fresh and unbiassed generation, would be evolved from the form of the modern English popular drama, in which, however roughly, the words represented the material and the music the emotional part of the action.

The paper was followed by an interesting discussion, in which the chairman, Sir George Grove, and Dr. Maclean, Mr. Goldschmidt, Mr. Southgate, and Mr. Gilbert Webb took part.

MORECAMBE MUSIC COMPETITIONS.

THE music Competitions at Morecambe grow in importance year by year. They were instituted in 1891 in a small way, but this year there were more than 1,000 competitors in the various classes. As the chief prizes offered are not restricted to local organisations, choirs from a great distance are attracted to this pleasant seaside resort.

The competitions this year were held in the Winter Gardens on April 25. There were classes for schools, female voice choirs, men's voice quartets, church choirs, village choirs, and choral societies. About £60 was offered in prizes. Mr. W. G. McNaught and the Rev. Hylton Stewart, of New Brighton, adjudicated. The men's voice quartet singing, in which the Leeds Victoria Quartet came first and Lancaster Parish Church second, excited great interest; but the open competition of choral societies was the most closely contested event. The test pieces were "Great God of Love" (Pearsall) and "The sea hath its pearls" (Pinsuti). There were ten entries. The singing of some of the choirs was particularly fine. The Salthaire Choir (Mr. Ashworth) came first; Blackburn, Batley, Bradford, and Blackpool following in the order named. In the contest of local choirs, the Hornby choir came first and Yealand second. Smart's "Ave Maria" was the test piece. At the evening Concert, the playing of Miss Sarah Berry was a leading feature. It is expected that two days will in future have to be devoted to the competitions. Mr. J. W. Aldous, a well-known local professor of music, is the secretary, and very much of the great success of the Festival is due to his skill and industry in the management.

BERLIN ACADEMY BI-CENTENARY.

THE two hundredth anniversary of the foundation, by the Elector Frederick III., afterwards first King of Prussia, of the Berlin Academy of Arts, was celebrated in that capital last month by a grand reception, held in the Hall of the Museum, on the 3rd ult., and by a three days' Musical Festival, taking place between the 5th and the 8th ult. On the former occasion the Emperor, addressing at some length the Academicians and others present, including a number of deputations from foreign countries, concluded his oration with the hope that before long the schools connected with the Academy would have new and more-extensive accommodation provided for them, and adding his heart-felt wishes for the further beneficial development of the Institution in the coming century. The programmes of the subsequent musical performances were limited to works by Academicians past and present—Mozart and Beethoven with others being not amongst their number, while Wagner had been elected a few years before his death. The Concert of the first day was held at the Singakademie and opened with two numbers, the "Sanctus" and "Agnus Dei," from Eduard Grell's sixteen-part Mass, splendidly executed by the choir of the Singakademie, under Professor Blumner's direction. This was followed by Cherubini's String Quartet in D minor, played by the Joachim Quartet party.

Other numbers were an "Offertorium" by Hauptmann, three of Loewe's Balladen, finely sung by M. Joh. Messchaert, and three of Taubert's "Kinderlieder," given by Frau Schultzen von Asten; the Concert concluding with Spohr's double String Quartet in E minor, brilliantly interpreted by the Halir and Joachim Quartet parties. The Concert of the 7th, taking place at the Philharmonic, was devoted exclusively to the first production in Berlin of Herr Max Bruch's oratorio "Moses," written to a libretto by Dr. Ludwig Spitta, in which the choirs of the Hochschule, the Philharmonic choir, and that of the Lehrer Verein took part, the orchestra being that of the Hochschule. Dr. Reimann presided at the organ and there were some seven hundred executants in all, under the direction of Dr. Joachim. The work met with a good reception, it being considered especially strong in its choral portions. The solo parts were in the hands of Frau Herzog, Herren Fessler and Dierich. The final Concert, on the following day, again given at the Philharmonic, included a work by Richard Wagner—to wit, his "Faust" Overture, performed by the Philharmonic orchestra, under Dr. Joachim's conductorship, which was followed by a "Geistliches Lied," by Friedrich Kiel, Brahms's C minor Symphony, and Mendelssohn's "Walpurgisnacht," the latter interpreted by the Philharmonic choir, with Fräulein Helene Jordan, Herren Dierich, Fessler, and Krolp in the solo parts. Dr. Joachim conducted throughout. The Concerts were attended by very numerous audiences.

THE VIENNA MOZART MONUMENT.

"WITH the unveiling of the statue of the revered artist an old debt of honour is being paid, in a worthy manner, by this city. A monument erected, like this, by a grateful populace more than a hundred years after the subject thereof has passed away, has a far greater value than those which are hastened on after the demise of some meritorious contemporary, when feelings of personal friendship and social considerations frequently interfere with an impartial estimate of the relative greatness and importance of him to be so honoured."—Thus Herr Nicolas Dumba, the president of the committee, in his able speech in connection with the ceremony of unveiling the Mozart monument in the Austrian capital, on April 21. There was considerable ingenuity, and some unconscious irony in the argument employed by the speaker, there having certainly been no undue haste in the present instance, and "the greatness and importance of him to be honoured" had been for some time finally established. But, at any rate, the debt has at length been discharged, and a very fine statue of the master now adorns his beloved Kaiserstadt. It is of Tyrolean marble, and represents the composer, dressed in the style of the period, in an ideal attitude—a moment of inspiration—his left hand taking hold of a music leaf on a desk by his side, his right hand gracefully extended. The figure, which is nine feet high, is supported by a marble and granite base, tastefully ornamented and bearing, front and back, *relievos* representing the churchyard scene in "Don Giovanni" and the well-known picture of the child Mozart at the pianoforte, with his father and sister listening. The monument, which stands on the Albrechtsplatz, the site of the old opera-house, bears the inscription: "Mozart, MDCLVI.-MDCXCII." The ceremony of unveiling took place in the presence of the Emperor Francis Joseph and a large concourse of spectators, a mournful note running through the proceedings on account of the death, some few days previously, of the sculptor, Herr Tilgner, to whom feeling reference was made both by the Emperor and Herr Dumba. The singing on the part of the Vienna Maenner-Gesangverein of the "Bundeslied" and the Priests' chorus from "Die Zauberflöte" was the only musical manifestation on this occasion. Music had, however, its full share in the celebrations connected with the event, which extended over an entire week. A Festival Concert was given on April 19, commencing with a prologue written by the esteemed Austrian poet Ferdinand von Saar, and including an excellent performance by the Singverein (conducted by Herr von Perger) of the sublime "Ave verum"; the E flat major Symphony by the Philharmonic orchestra, under Dr. Hans Richter's direction;

and the Pianoforte Concerto in C minor, played by the Mozart interpreter *par excellence*, Dr. Carl Reinecke, and arousing a storm of enthusiasm. The Leipzig director also took part in a Mozart Concert given by the Rosé Quartet party on the following day. On April 23 a solemn performance took place in the Karlskirche, by the Singverein and the opera orchestra, under Dr. Richter, of the master's "Requiem," dedicated to the memory of him who, but for cruel fate, would have been a central figure in these festivities—viz., the sculptor of the monument. A gala representation of "Don Giovanni" was given at the opera on the day of unveiling, with Fräulein Sedlmair as *Donna Anna*, Fräulein Marie Lehmann as *Donna Elvira*, and Herr Ritter as the *Don*. The Imperial Institution, it was generally felt, might have asserted its leading position on a more extensive scale on this occasion—say by giving a series of model performances of the master's principal operas. A handsome medal, designed by Professor Scharf, has been struck to commemorate the event, showing the bust of the master, in Tilgner's conception, on one side, and a group of cupids scattering roses on the monument on the reverse. Dr. Max Kelbeck, the well-known *litterateur*, has written the "Denkschrift" officially published in connection with the event, in which he manages to present the personality of the composer in some interesting and even novel lights, which renders it far more valuable than publications of this order usually are. Visitors from all parts had, of course, been attracted to Vienna by the Mozart festivities. What would not some of them have given to be able to go and meditate for a while at Mozart's grave.

REVIEWS.

Novello's Parish Choir Book. Nos. 234-253.
[Novello, Ewer and Co.]

SIMPLE settings of the Communion Service conveniently printed on cards and respectively written by the Rev. F. R. Bryans and the Rev. W. H. Bliss will be found in Nos. 234 and 235. In No. 236 the Magnificat and Nunc dimittis are set in vocal unison, and furnished with the simplest possible accompaniment by Mr. Walter Macfarren. The Te Deum is allied to the first Gregorian tone by Sir John Stainer in No. 237, and to three melodious double chants by Mr. Edgar Pettman in No. 238. No. 239 is a simple but effective arrangement of the Magnificat and Nunc dimittis in vocal unison, interspersed with four-part harmony, by Sir John Stainer. No. 240 is a setting, in unison, by Battison Haynes, of the Lord's Prayer. Choirmasters who have command of a capable body of vocalists may be warmly recommended to place before them Dr. Martin's Evening Service in G (No. 241). It is excellent. Two choral Graces, respectively intended to be sung before and after meals, the words by the Rev. S. Childs-Clarke and the music by the Rev. J. B. Dykes, form No. 242. They are written in four-part vocal harmony of an effective kind. No. 243 is a setting of the Cantate Domino and Deus Misereatur in E, by T. Tallis Trimmell. A good choir could make the composition very effective, and the independence in many places of the accompaniment will interest the organist. Those in search of a simple setting, in unison, of the Benedictus, will find it in that by Sir John Goss (No. 244). Sir John Goss's Jubilate in A, in unison, forms No. 245, and the same esteemed writer's settings of the Te Deum respectively in C, F, and D are found in Nos. 246, 248, and 249, the first and last in chant form and the second in diatonic four-part harmony; No. 247 is the same composer's Benedictus in C. An important arrangement of the evening Canticles, composed by Dr. G. C. Martin for the Festival Services held in 1878 in St. Paul's Cathedral, in aid of the Royal School for the Daughters of Officers of the Army, provides No. 250, which may be strongly recommended for church celebration by capable choirs. The same Canticles are set in an easy and devotional manner by Mr. J. T. Field in No. 253. The Nicene Creed, "set to music in an easy form for four voices, or for voices in unison, with organ accompaniment," by Sir John Stainer, provides No. 251, and will doubtless

prove widely acceptable. No. 252 is a hymn for children's voices, "I love to hear the story," the words by Emily H. Miller and the music by Frederic Clay. It is appropriately simple and melodious, and is admirably adapted for children's services.

My Musical Recollections. By Wilhelm Kuhe.
[R. Bentley and Son.]

MR. KUHE was born in Prague in 1823, paid his first visit to London in 1845, in the following year made England his home, and, as everyone knows, is still among us taking active part in the musical affairs of his adopted country. Gifted with ample powers of observation, possessing a keen sense of humour, and enjoying exceptional opportunities for the gratification of both among many and various sections of society—artistic and other—it is not surprising that Mr. Kuhe should have embodied some of his experiences in a volume of recollections, or that the result should turn out to be thoroughly readable and amusing. The contents of the book are so multifarious, the events and persons dealt with so numerous, that in the space at our disposal we can but indicate a few of its most salient features. After a couple of chapters on Prague and some stories of Mozart, Mr. Kuhe describes his earliest musical experience, obtained when, at the age of five, his mother took him to hear Paganini. Interesting descriptions of Hummel, Kalkbrenner, Thalberg, Schulhoff, Dreyschok, and other pianistic celebrities of that day follow, and an amusing anecdote of Kalkbrenner is given. He one day received a visit from Chopin, then a young man, and after hearing him play, said: "You certainly have a good deal of talent, but you ought to have lessons from me to learn proper fingering and technique." Several chapters are devoted to a description of musical life in London during 1845-7, in the course of which reminiscences are given of J. B. Cramer, Grisi, Mario, Jenny Lind, Sir M. Costa, Lablache, Balfé, Madame Dulcken, Jullien, and many others. Among the ensuing chapters (there are fifty-two in all) those devoted to Rossini, Liszt, Rubinstein, J. M. Levy (proprietor of the *Sunday Times* and *Daily Telegraph*), and the Brighton Musical Festivals will be read with special interest. Mr. Kuhe is, however, something more than an entertaining gossip, and this he proves in three chapters, entitled "Past and Present," which contain a comparison between the musical conditions of 1845 and 1895 that may be recommended to the notice of the silly folk who refuse to believe in the advance of England as a musical nation. The volume further contains much valuable information on the expenses of Concert-giving and the fees paid to artists at various epochs; sixteen *fac-similis* of autographs, by Meyerbeer, Verdi, Gounod, Thalberg, Rossini, and other famous musicians; a portrait of Mr. Kuhe, and a capital index. Further—and this is not the least of its qualities—there is not an ill-natured line in the book.

Six English Fantasias. For Pianoforte. By Herbert F. Sharpe. [Charles Woolhouse.]

A FAIR idea of the respective character of these pieces may be gathered from their titles, which are as follows: 1, Ode, "My Country"; 2, Pastorale; 3, Country Revels; 4, Elegy; 5, Courtly Dance; 6, Morris Dance. They are, however, not so conventional as these names indicate, but possess considerable individuality, while, at the same time, they are distinguished by that directness of expression and vigour commonly associated with the English temperament. Opinions may differ as to which are the most effective, but the third, fifth, and sixth will probably meet with the most favour. They will present no difficulties to the average pianist.

A Dream of Love. Song. Words by Edward Oxenford. Music by Berthold Tours. [Novello, Ewer and Co.]

Few composers possess a better knowledge of effect than Mr. Berthold Tours, and the skill which comes of talent and long experience is manifest in this song. It is obviously intended for a tenor voice, for whom it is admirably suited; but this fact will doubtless not hinder ladies from singing it, for it is extremely melodious and of a graceful and refined character which will cause it to appeal to lady vocalists.

Ausgewählte Madrigale und mehrstimmige Gesänge. Edited by W. Barclay Squire. [Breitkopf and Härtel.]

THIS edition consists of a collection of some of the most important vocal part-music of the sixteenth and seventeenth centuries. Nos. 1 and 2 are by J. P. Sweelinck, the celebrated Dutch organist, and respectively consist of the Madrigal in five parts, "Poi che voi non volete," from the "Novi Frutti Musicali" (Antwerp, 1610), and the six-part Madrigal, "Madonna con questi occhi," from the "Ghirlanda di Madrigali" (Antwerp, 1601). Both are excellent examples of the musical expression of their period, the vague tonality of the second in particular being characteristic of the style then current on the Continent. No. 3, "Shall I sue, shall I seek for grace?" is taken from "The Second Booke of Songs and Aires" (London, 1600), by John Dowland, whose writings are familiar to most choral societies. This example of his genius is written in four parts, and, by its directness of expression and harmonic structure, forms a striking contrast to the involved contrapuntal intricacies of the foregoing Sweelinck writings. Another Englishman of repute, John Ward, who assisted in the celebrated Ravenscroft Psalter, published in 1621, provides No. 4, the Madrigal selected from this composer being "Hope of my Heart," from his "First set of English Madrigales," published in 1613. The specimen chosen is in five parts, and the writing, in freedom and harmonic progression, is remarkably modern in character. No. 5 is a six-part Madrigal entitled "Al Marmorar," by J. G. Gastoldi, a celebrated contrapuntist of the second half of the sixteenth century. The composition in question comes from "Il Trionfo di Dori" (Venice, 1592), and is a very characteristic and interesting example of Italian musical art of this period. No. 6, "Have I found her," is a five-part Madrigal by Thomas Bateson, who published two sets of Madrigals respectively in the years 1604 and 1618, both of which contain many compositions of the highest class in this form. "Have I found her" is from the second set and is a fine and spirited piece of writing. Mr. Barclay Squire has manifestly done his work in a reverential spirit, and conductors of choral societies will do well to bestow attention on these eloquent voices of the past.

Selection of Themes from "Romeo and Juliet." For Pianoforte Solo. By Edward German. [Novello, Ewer and Co.]

MR. GERMAN'S melodies in his incidental music to Mr. Forbes Robertson's production, in September last, at the Lyceum Theatre, of Shakespeare's "Romeo and Juliet," are presented in this "Selection of Themes" in their simplest form, but their grace and charm invest the excerpts with genuine musical interest. Several of them form effective little pieces which may be warmly recommended to amateurs of small executive abilities, as the music, in addition to its own merit, will be associated in the minds of those who witnessed the play with many charming stage pictures. The selection consists of the "Curtain Music," "Peter Theme," "After the Street Fight," "March," "At Capulet's Reception," "Juliet Theme," "Love Theme," "Nurse Theme," "Marriage Music," "Romeo's Departure," "Paris at the Tomb of Juliet," and "Death Theme."

The Recital Series of Original Organ Compositions. No. 8. *Grand Chœur.* By Alfred Hollins. No. 9. *Andantino and Finale in B flat.* By W. Wolstenholme. [Robert Cocks and Co.]

THE above music will appeal to the amateur rather than to the professional organist. The *Grand Chœur* is bright and melodious, and withal easy to play. The *Andantino* calls for more independence of manipulation, but will repay any trouble it may cost its executant. The *Finale* is less satisfactory, much of the writing being more suitable to the genius of the pianoforte than that of the organ.

Six Slow Movements for the Organ. By Robert Law. [Dundee: Methven and Co.]

THESE pieces may be recommended to organists in search of voluntaries of moderate length and difficulty. They are genuine organ music, melodious and pleasing, and a skilful player could make them very effective.

Six Pieces from Handel's Water-Music, and Two Bourrées by Handel. Arranged for String Quintet with pianoforte accompaniment *ad lib.*, by Berthold Tours. [Novello, Ewer and Co.]

"THESE pieces are so arranged that if any part, or combination of parts, in addition to the first violin and pianoforte are used they will sound complete. They may also be played by a quintet or small orchestra of stringed instruments, with or without pianoforte." From the above quotation, which is found on the title-page, it will be gathered that this admirable arrangement of Handel's popular music is calculated to meet various home requirements and amateur entertainments. The selection consists of the *Bourrée*, *Air*, *Minuet*, and *Hornpipe*, all of which are in the key of F, the *Aria* in G, and the *Allegro* in D.

The two *Bourrées*, respectively in F and F minor, are well calculated to please all lovers of Handel.

All these pieces are also arranged for pianoforte solo by Mr. Tours, who has done his work with his usual skill and effectiveness.

Quartet in B flat. For two Violins, Viola and Violoncello. Op. 6. By W. H. Speer. [Berlin: Simrock.]

THE attention of quartet players may with advantage be turned to this quartet, which is an excellent and legitimate example of this difficult form of art. The interest of the writing is well distributed amongst the respective parts and the music throughout is expressive and vivacious.

Vasco da Gama. A Cantata for Solo Voices, Chorus and Orchestra. Written and composed by F. Reginald Statham. [Novello, Ewer and Co.]

THE argument of this cantata is stated as follows: *Vasco da Gama* (the great Portuguese navigator) being detained by storms and contrary winds off the Cape of Good Hope, his crew resolve to mutiny, with the view of compelling him to return home. At *Vasco's* suggestion, they agree to appeal to heaven for a sign. The clouds open, showing the Southern Cross, while at the same time the storm subsides. The mutiny is quelled, and *Vasco* continues his voyage, arriving on the morning of Christmas Day off Natal ("Terra Natalis," the "Christmas Land"), thus accomplishing, in the discovery of a habitable continent, one of the main objects of his voyage. From this it might be inferred that the composer would have confined his vocal writing to male voices; but this is not so, and the entrance of female voices, particularly in the sailors' song of thanksgiving, decidedly weakens the dramatic character of the work. In the first chorus effective use is made of fugal form in depicting the turbulence of the sailors, and the moralising comments of a female chorus are set in a melodious manner. Appropriate vigour characterises the utterances of the mutineers, and the song of the ringleader is well written for the voice. The same may be said of the contralto solo which follows. The part of *Vasco* is given to a tenor voice and his prayer is extremely melodious. There is also a smoothly written unaccompanied quartet and a tuneful soprano air. The pianoforte accompaniments are easy to read, and the work is well suited to the requirements of amateur choral societies.

Valse Gracieuse. From the Orchestral Suite in D minor by Edward German. Arranged as Pianoforte Solo and Duet by the Composer. [Novello, Ewer and Co.]

THIS Suite was written for the Leeds Festival of last autumn, and the *Valse Gracieuse* is one of its most attractive numbers. It is instinct with grace and "go," and the climaxes, which are cleverly devised, most effectively sustain and enhance the interest of the music. A special merit of the movement is the ingenious manner in which the monotony of the dance rhythm is broken without causing disturbance of the beat. Nothing but praise can be bestowed on both these pianoforte arrangements, which are easy to read and play. The duet is the more effective but a sympathetic pianist will be able to make the solo pleasantly suggestive of "flying feet and supple waists."

FULL ANTHEM FOR FOUR VOICES.

Psalm lxxix. 1-3.

Composed by C. S. JEKYLL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

SOPRANO. *mf* Save . . me, O God, for the wa - ters are come

ALTO. *mf* Save . . me, O God, for the wa - - - ters are come

TENOR. *mf* Save . . me, O God, for the wa - ters are come

BASS. *mf* Save me, O God, save me, O God, for the wa - ters are come

ORGAN. *Andante.* *mf* *senza Ped.* *Ped.*

cres. *dim.*

in, . . even un - to . . my soul, the wa - ters are come in, . . even un - to . . my

cres. *dim.*

in, . . even un - to my soul, the wa - ters are come in, even un - to . . my

cres. *dim.*

in, even un - to . . my soul, the wa - ters are come in, even un - to my

cres. *dim.*

in, even un - to . . my soul, the wa - ters are come in, even un - to my

cres. *dim.*

musical score for the first system of the hymn "Save Me, O God". It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D-flat minor), and the time signature is common time (C). The tempo is marked *mf* (mezzo-forte). The lyrics are: "soul, save me, O God, save me, O God. soul. save me, O God, save me, O God. soul, save me, O God, save me, O God. I stick soul, save me, O God, . . . save me, O God, O God. I stick fast, . . .". The piano part includes a *senza Ped.* (without pedal) instruction.

musical score for the second system of the hymn. It continues the four vocal staves and piano accompaniment. The lyrics are: "I stick fast, I . . . stick fast, stick fast, I . . . stick fast . . . in the deep mire, I stick fast, I stick fast, . . . I stick fast . . . in the deep mire, fast, . . . I stick fast, I stick fast, . . . I stick fast . . . in the deep mire, I stick fast, . . . I stick fast . . . in the deep mire, . . .". The piano part includes a *Ped.* (pedal) instruction.

musical score for the third system of the hymn. It continues the four vocal staves and piano accompaniment. The lyrics are: "where no ground is, where no ground is, where no ground where no ground is, where no ground . . . is, . . . where no ground . . . where no ground is, where no ground is, where no ground . . . where no ground is, where no ground is, where no ground . . .". The piano part concludes with a final chord.

is. Save . . me, O God, save me, O God, save me, O God.

is. Save me, O God, save . . me, O God, save me, O God.

is. Save me, O God, save me, O God, save me, O God.

is. Save me, O God, save me, O God, save me, O God.

Poco lento.

VERSE. *pp* I am wea-ry of my cry-ing, my throat is dry, I am *pp*

VERSE. *pp* I am wea-ry of my cry-ing, my throat is dry, I am *pp*

VERSE. *pp* I am wea-ry of my cry-ing, my throat is dry, I am *pp*

VERSE. *pp* I am wea-ry of my cry-ing, my throat is dry, I am *pp*

I am wea-ry of my cry-ing, my throat is dry, I am

senza Ped.

wea-ry of my cry-ing, I am wea-ry of my cry-ing, my throat is

wea-ry of my cry-ing, my throat is

wea-ry of my cry-ing, I am wea-ry of my cry-ing, my throat is

wea-ry of my cry-ing, I am wea-ry of my cry-ing, my throat is . .

dry, I am wea - ry of my cry - ing, my throat is dry, my
 dry, I am wea - ry of my cry - ing, my throat is dry, my
 dry, I am wea - ry of my cry - ing, my throat is dry, my
 dry, I am wea - ry of my cry - ing, my throat is dry, my

throat is dry, my throat is dry.
 throat is dry, my throat is dry. Save me, O
 throat is dry, my throat is dry. Save me, O
 throat is dry, my throat is dry. Save me, O God, save me, O

Ped. *senza Ped.*

Tempo lmo. *FULL* *cres.*
 O save me, O God. *FULL* Save . . me, O God, for the *cres.*
 God, O save me, O God. *FULL* Save . . me, O God, for the *cres.*
 God, O save me, O God. *FULL* Save . . me, O God, for the *cres.*
 God, O save me, O God. Save me, O God, save me, O God, for the *cres.*

Tempo lmo. *senza Ped.* *Ped.*

(4)

NOVELLO'S

WORDS OF ANTHEMS

FOR

HARVEST.

1. Honour the Lord with thy substance.—

J. STAINER.

Honour the Lord with thy substance, and with the firstfruits of all thine increase. So shall thy barns be filled with plenty, and thy presses shall burst out with new wine. The Lord by wisdom hath founded the earth; by understanding He established the heavens. By His knowledge the depths are broken up, and the clouds drop down the dew.

The eternal God is thy refuge, and underneath are the everlasting arms: Israel shall dwell then alone in safety: the fountain of Jacob shall be upon a land of corn and wine; also his heaven shall drop down dew.

Happy art thou, O Israel, happy art thou! who is like unto thee, O people, happy art thou! saved by the Lord, the shield of thy help, the sword of thy excellency! Hallelujah!

2. Thou, O God, art praised in Sion.—E. V. HALL.

Thou, O God, art praised in Sion: and unto Thee shall the vow be performed in Jerusalem. Thou that hearest the prayer, unto Thee shall all flesh come.

Thou visitest the earth, and blessest it: Thou makest it very plenteous. Thou preparest their corn, for so Thou providest for the earth.

Thou, O God, art praised in Sion: and unto Thee shall the vow be performed in Jerusalem.

Come, ye thankful people, come,
Raise the song of Harvest-home;
All is safely gathered in,
Ere the winter storms begin;
God, our Maker, doth provide
For our wants to be supplied;
Come to God's own Temple, come;
Raise the song of Harvest-home. Amen.

3. Thou visitest the earth.—J. BARNBY.

Thou visitest the earth and blessest it: Thou makest it very plenteous. Thou waterest her furrows, Thou sendest rain into the little valleys thereof.

Thou makest it soft with the drops of rain, and blessest the increase of it. Thou crownest the year with Thy goodness, and Thy clouds drop fatness.

O Lord, Thou art my God; I will exalt Thee, I will praise Thy Name. Thou art my God, and I will praise Thee: Thou art my God, I will exalt Thee; for Thou hast done wonderful things; Thy counsels of old are faithfulness and truth. O give thanks unto the Lord, for He is gracious: His mercy endureth for ever.

4. The eyes of all wait on Thee.—A. R. GAUL.

The eyes of all wait on Thee, O Lord, and Thou givest them their meat in due season. O ye children of men, bless ye the Lord: praise Him, and magnify Him for ever.

Thou visitest the earth and blessest it: Thou makest it very plenteous. O let the earth bless the Lord: yea, let it praise Him, and magnify Him for ever. The valleys stand so thick with corn that they laugh and sing. O all ye works of the Lord, bless ye the Lord: praise Him, and magnify Him for ever. Bless Him, and praise Him for ever.

*Sower Divine! sow the good seed in me,
Seed for eternity, Sower Divine.
Sower Divine! stay not Thine hand, but sow:
Then shall the harvest grow, Sower Divine.
Sower Divine! Let not this field be dry;
Refresh it from on high, Sower Divine.
Water this heart of mine, Sower Divine.

* By kind permission of Messrs. Nisbet and Co.

5. Rejoice in the Lord.—B. TOURS.

Rejoice in the Lord, O ye righteous, for the Word of the Lord is true: and all His works are faithful.

He watereth the hills from above: the earth is filled with the fruit of His works. He bringeth forth grass for the cattle, and green herb for the service of men.

Great is the Lord, and marvellous, worthy to be praised: there is no end of His greatness. Heaven and earth shall praise His Name for ever and ever: and declare His power and majesty. Amen.

6. Thou visitest the earth.—J. B. CALKIN.

Thou visitest the earth and blessest it: Thou makest it very plenteous. The river of God is full of water: Thou preparest their corn, for so Thou providest for the earth.

Thou waterest her furrows, Thou sendest rain into the little valleys thereof: Thou makest it soft with the drops of rain, Thou blessest the increase thereof.

Thou crownest the year with Thy goodness, and Thy clouds drop fatness. They shall drop upon the dwellings of the wilderness, and the little hills shall rejoice on every side. The folds shall be full of sheep, the valleys shall stand so thick with corn, they shall laugh and sing.

7. Great is the Lord.—BRUCE STEANE.

Great is the Lord, and marvellous, and worthy to be praised : there is no end of His greatness. One generation shall praise Thy works unto another, and declare Thy power.

The eyes of all wait upon Thee, O Lord : and Thou givest them their meat in due season. Thou openest Thine hand, and fillest all things living with plenteousness. My mouth shall speak the praise of the Lord.

Great is the Lord, and marvellous, and worthy to be praised : there is no end of His greatness. And let all flesh give thanks unto His holy Name for ever and ever. Amen.

8. Praise, my soul.—E. V. HALL.

From Hymns Ancient and Modern, 298 (by permission).

Praise, my soul, the King of Heaven,
To His feet thy tribute bring ;
Ransomed, healed, restored, forgiven,
Evermore His praises sing ;
Alleluia ! Alleluia !
Praise the everlasting King.

Praise Him for His grace and favour
To our fathers in distress ;
Praise Him still the same as ever,
Slow to chide, and swift to bless ;
Alleluia ! Alleluia !
Glorious in His faithfulness.

Father-like, He tends and spares us,
Well our feeble frame He knows ;
In His hands He gently bears us,
Rescues us from all our foes ;
Alleluia ! Alleluia !
Widely yet His mercy flows.

Angels in the height, adore Him
Ye behold Him face to face ;
Saints triumphant, bow before Him,
Gathered in from every race :
Alleluia ! Alleluia !
Praise with us the God of grace.

9. Fear not, O Land.—J. GOSS.

Fear not, O land, be glad and rejoice ; for the Lord will do great things. Be not afraid, ye beasts of the field : for the pastures of the wilderness do spring, for the tree beareth her fruit, the fig-tree and the vine do yield their strength. Be glad, then, ye children of Zion, and rejoice in the Lord your God.

Be glad then, O land, and rejoice ; for the Lord will do great things. The floors shall be full of wheat, and ye shall eat in plenty, and be satisfied, and praise the Name of the Lord your God, that hath dealt so wondrously with you. Be glad, then, ye children, and rejoice in the Lord your God, for the Lord will do great things.

10. Ye shall dwell in the land.—J. STAINER.

Ye shall dwell in the land that I gave to your fathers ; and ye shall be My people, and I will be your God. I will multiply the fruit of the tree, and the increase of the field. And the desolate land shall be tilled, whereas it lay desolate in the sight of all that passed by. And they shall say, This land that was desolate is become like the Garden of Eden.

(Sung at the same time as the above.)

Give thanks unto the Lord, His mercy endureth for ever.

Oh, blessed is that land of God
Where Saints abide for ever,
Where golden fields spread far and broad,
Where flows the crystal river.

The strains of all its holy throng
With ours to-day are blending ;
Thrice blessed is that harvest song
Which never hath an ending. Amen.

11. Ye shall go out with joy.—J. BARNEY.

Ye shall go out with joy, and be led forth with peace : the mountains and hills shall break forth before you into singing, and all the trees of the fields shall clap their hands.

Lift up your eyes, and look upon the fields, for they are white already to harvest. For the harvest is ripe and the presses are filled.

O blessed are ye that sow beside all waters. If ye be willing and obedient, ye shall eat the good of the land ; for I am the Lord thy God.

12. Praise the Lord, O Jerusalem.—E. V. HALL.

Praise the Lord, O Jerusalem : praise thy God, O Zion. For He hath made fast the bars of thy gates, and hath blessed thy children within thee.

He maketh peace in thy borders, and filleth thee with the flour of wheat.

He hath not dealt so with any nation, neither have the heathen knowledge of His laws. Praise the Lord, O Jerusalem, praise thy God, O Zion.

Praise God from Whom all blessings flow,
Praise Him, all creatures here below,
Praise Him above, ye heavenly host,
Praise Father, Son, and Holy Ghost. Amen.

13. My mouth shall speak the praise.—

J. E. WEST.

My mouth shall speak the praise of the Lord, and let all flesh give thanks unto His holy Name for ever and ever.

The eyes of all wait upon Thee, O Lord, and Thou givest them their meat in due season. Thou openest Thine hand, and fillest all things living with plenteousness.

My mouth shall speak the praise of the Lord, and let all flesh give thanks unto His holy Name for ever and ever. Hallelujah. Amen.

14. I will give thanks.—J. BARNBY.

I will give thanks unto Thee, O Lord, with my whole heart; I will speak of all Thy marvellous works. I will be glad and rejoice in Thee; yea, my songs will I make of Thy Name, O Thou most Highest.

The eyes of all wait upon Thee, O Lord; and Thou givest them their meat in due season. Thou openest Thine hand, and fillest all things living with plenteousness.

Therefore unto Him we raise
Hymns of glory, songs of praise;
To the Father, and the Son,
And the Spirit, Three in One,
Honour, might, and glory be,
Now, and through eternity.

Great is our Lord, and great is His power; yea, and His wisdom is infinite. He preserveth all them that love Him, but scattereth abroad all the ungodly. Amen.

15. The Lord is loving unto every man.—

G. M. GARRETT.

The Lord is loving unto every man: and His mercy is over all His works.

All Thy works praise Thee, O God: and Thy saints give thanks unto Thee. They shew the glory of Thy kingdom, and talk of Thy power; that Thy power, Thy glory, and the mightiness of Thy kingdom might be known unto men. Thy kingdom is an everlasting kingdom: and Thy law is the truth. The Lord is loving unto every man, and His mercy is over all His works. Amen.

16. Sing to the Lord.—J. BARNBY.

Sing to the Lord with thanksgiving, sing to the Lord with harp. O let your songs be of Him, and praise Him; and let your talking be of all His wondrous works. Sing to the Lord with thanksgiving, sing to the Lord upon the harp, sing praise to our God; Who covereth the heaven with clouds, and prepareth rain for the earth. Sing praise to our God, Who maketh the grass to grow upon the mountains, and herb for the use of men. Sing to the Lord with thanksgiving, sing to the Lord with harp.

Father, blessing every seed-time,
And refreshing all the soil,
Ripening the gracious harvest
For which all Thy servants toil:
O Thou Source of every blessing
Showered daily from above,
Hearken to our lips confessing
Our thanksgiving for Thy love. Amen.

17. The Lord hath done great things.—

H. SMART.

The Lord hath done great things for us, whereof we are glad. They that sow in tears shall reap in joy.

He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him.

18. Great and marvellous are Thy works.—

J. F. BRIDGE.

Great and marvellous are Thy works, Lord God Almighty; just and true are Thy ways, Thou King of saints. Let us now fear the Lord our God.

He reserveth unto us the appointed weeks of the harvest. Let us now fear the Lord our God. He giveth us rain from heaven, and fruitful seasons, filling our hearts with food and gladness. Let us now fear the Lord our God.

O thank the Lord of all lords: for His mercy endureth for ever. Who giveth food to all flesh: for His mercy endureth for ever. Amen.

19. O praise God in His holiness.—H. BLAIR.

O praise God in His holiness, praise Him in the firmament of His power. Praise Him in His noble acts, praise Him according to His excellent greatness. Praise Him in the sound of the trumpet, praise Him upon the lute and harp. Praise Him in the cymbals and dances, praise Him upon the strings and pipe. Praise Him upon the well-tuned cymbals, praise Him upon the loud cymbals. Let everything that hath breath praise the Lord.

20. Sing we merrily.—F. A. W. DOCKER.

Sing we merrily unto God our strength: make a cheerful noise unto the God of Jacob. Take the psalm, bring hither the tabret: the merry harp with the lute. Blow up the trumpet in the new moon: even in the time appointed, and upon our solemn feast-day.

Young men and maidens, old men and children, praise the Name of the Lord: for His Name only is excellent, and His praise above heaven and earth.

He shall exalt the horn of His people, all His saints shall praise Him: even the children of Israel, even the people that serveth Him. Hallelujah. Amen. Sing we merrily unto God our strength. Hallelujah.

21. O come, let us sing.—B. TOURS.

O come, let us sing to the Lord: let us heartily rejoice in the strength of our salvation. Let us come before His presence with thanksgiving, and shew ourselves glad in Him with psalms. O come, let us sing to the Lord: let us heartily rejoice in the strength of our salvation. For the Lord is a great God, and a great King above all gods.

And now, on this our festal day,
Thy bounteous hand confessing,
Upon Thine Altar, Lord, we lay
The first-fruits of Thy blessing;
By Thee the souls of men are fed
With gifts of grace supernal,
Thou, Who dost give us earthly bread,
Give us the Bread Eternal.

Blessed be the Name of the Lord, from this time forth for evermore. O give thanks unto the Lord, for He is gracious, and His mercy endureth for ever.

22. Praise the Lord, O my soul.—H. LAHEE.

Praise the Lord, O my soul : O Lord my God, Thou art become exceeding glorious ; Thou art clothed with majesty and honour.

He watereth the hills from above : the earth is filled with the fruit of Thy works. He bringeth forth grass for the cattle, and green herb for the service of men ; that He may bring food out of the earth, and oil to make him a cheerful countenance, and bread to strengthen man's heart. Praise the Lord, O my soul.

23. Sing praises to God.—H. W. WAREING.

Sing praises to God, O ye kingdoms of the earth, O sing praises to the Lord, for this God is our God for ever and ever.

Lift up your eyes and look upon the fields, for they are white already to harvest. Lift up your eyes : for behold, I say to you, the fields are white to harvest.

Sing praises unto God : rejoice, give thanks, and sing praises unto God our King : for the harvest is ripe, and the presses are filled. O sing praises evermore. The isles of the heathen shall worship Him. For our God hath not forsaken us, but hath had mercy upon us. Sing unto God, praise Him, and magnify His Name for ever. Hallelujah.

24. O praise the Lord of Heaven.—J. GOSS.

O praise the Lord of Heaven : praise Him in the height. Praise Him, all ye angels of His ; praise Him, all His host. Praise Him, sun and moon ; praise Him, all ye stars and light. Praise Him, all ye heavens, and ye waters that are above the heavens. Let them praise the Name of the Lord, for He spake the word, and they were made ; He commanded, and they were created. He hath made them fast for ever and ever : He hath given them a law which shall not be broken. Praise the Lord upon earth, ye dragons, and all deeps ; fire and hail, snow and vapours, wind and storm fulfilling His word ; mountains and all hills, fruitful trees and all cedars ; beasts and all cattle, worms and feathered fowls ; kings of the earth and all people, princes, and all judges of the world ; young men and maidens, old men and children, praise the Name of the Lord ; for His Name only is excellent, and His praise above heaven and earth.

25. I will open rivers in high places.—

E. PETTMAN.

I will open rivers in high places, and fountains in the midst of the valleys : I will make the wilderness pools of water, and the dry land streams of water. Fear not, O land ; be glad and rejoice : for the Lord will do great things. For the pastures of the wilderness do spring, and the fig-tree beareth her fruit. Be glad, ye children of Zion : rejoice in the Name of the Lord your God. And the floors shall be full of wheat, and ye shall praise the Name of the Lord your God.

Fear not, O Land, be glad and rejoice ; for the Lord will do great things. Then rejoice in the Name of the Lord.

26. O taste and see.—J. GOSS.

O taste, and see, how gracious the Lord is : blessed is the man that trusteth in Him. O fear the Lord, ye that are His saints : for they that fear Him lack nothing. The lions do lack, and suffer hunger : but they who seek the Lord shall want no manner of thing that is good.

27. Praise the Lord, O Jerusalem.—W. HAYES.

Praise the Lord, O Jerusalem : praise thy God, O Zion. For He hath made fast the bars of thy gates, and hath blessed thy children within thee.

He maketh peace in thy borders, and filleth thee with the flower of wheat.

He hath not dealt so with any nation, neither have the heathen knowledge of His laws. Praise ye the Lord. Hallelujah. Amen.

28. Lo, Summer comes again.—J. STAINER.

Lo ! summer comes again ;
And after springtide rain,
The quick'ning sunbeams flood the world with light ;
See, high in night's clear skies,
The joy of longing eyes,
The moon of harvest shines serenely bright.

O Lord of heaven and earth,
Who givest joy and mirth,
Open our lips to show Thy wondrous praise :
Our hearts are dull and cold,
We leave Thy love untold ;
O give us strength our anthems glad to raise.

Each month we sow or reap,
Each hour we toil or sleep,
Thou givest life and joy, and Thou alone :
O grant to each and all,
When death's dark shadows fall,
To stand true workers round our Master's throne.

So life's long task-work o'er,
Set free for evermore,
We shall sit down at Thy great harvest feast ;
Reaper and Sower met,
The burning heat forget,
And taste God's love, the greatest as the least.

Yea, Lord, Thou too dost claim
The sower's mystic name ;
Thou sendest forth Thy reapers to the field ;
O be it theirs to bear
The full corn in the ear,
When Thy true seed its hundred-fold shall yield.

Root out the evil tares,
Earth's vexing grief and cares,
Bind the hot blasts that wither and destroy ;
And when the hour is come
To bring the full sheaves home,
Bid men and Angels share Thy harvest joy. Amen.

(To be continued.)

wa - ters are come in . . . un - to my soul, the wa - ters are come

wa - ters are come in un - to my soul, the

wa - ters are come in un - to my soul,

wa - ters are come in un - to my soul, the wa - ters are . . . come

in, come in, the wa - ters are come in un - to . . . my soul,

wa - ters are . . . come in, come in . . . un - to my soul,

the wa - ters are come in, are come in un - to my soul,

in, the wa - ters are . . . come in . . . un - to my soul,

un - to my soul,

un - to my soul,

un - to my soul,

un - to my soul,

Amen.

the wa - ters, the wa - ters are . . come in, come in un -

the wa - ters are come in, come in un -

the wa - ters, the wa - ters are come in, come in un -

the wa - ters, the wa - ters are . . come in, come in un -

to my soul, the wa - ters are come in un -

to my soul, the wa - ters are come in un -

to my soul, the wa - ters are come in un -

to my soul, the wa - ters are come in un -

to my soul, save me, O God. *rall.*

to my soul, save me, O God. *rall.*

to my soul, save me, O God. *rall.*

to my soul, save me, O God. *rall.*

to my soul, save me, O God. *rall.*

to my soul, save me, O God. *rall.*

FOREIGN NOTES.

AMSTERDAM.—The exceedingly active Wagner Society here, under the zealous conductorship of M. Henri Viotta, gave, on the 8th ult., a complete performance of "Tristan und Isolde" at the Municipal Theatre. The somewhat daring undertaking, supported as it was in the principal solo parts by Mesdames Staudigl and Sucher, Herren Alvary, Staudigl, and Betz, proved in every way highly successful, the performance being repeated two days later.

ARNSTADT.—The "Bach Organ" of the Church of St. Boniface, one of the finest in Thuringia, which, one would fain believe, still harbours some lingering vibrations from the master's touch, stands in urgent need of complete restoration. A committee has just been formed with that purpose in view, and with the additional object of placing a commemorative tablet at the house inhabited by the great cantor during his residence here. A choir festival, to be held in the town during the present summer, is to contribute towards the fund required.

ARRAS (FRANCE).—Preparations are going forward for a series of festivities in honour of Adam de la Halle, the brilliant troubadour, who flourished in the thirteenth century, and whose quaint *sottie*, "Jeu de Robin et de Marion," for the couplets in which he also wrote the music, may be said to mark the beginning of French comic opera. A statue to Adam de la Halle is to be unveiled here in the autumn.

BARI (ITALY).—A new opera, "Doña Flor," by the Neapolitan Maestro, Nicolo van Westerhout, was brought out on the occasion of the dedication of a new theatre here recently, when it met with an enthusiastic reception. The composer is a native of this town. On the 12th ult. the new work was also produced at the San Carlo Theatre, Naples, with equal success.

BERLIN.—An anonymous donor has placed the sum of 5,000 marks at the disposal of the municipal authorities as the nucleus of a fund for the erection of a worthy memorial to Wagner in this capital. His suggestion is that a new bridge should be constructed over the Spree, dedicated to the Bayreuth master, and ornamented at the extremities by groups of statuary representing principal characters of his music-dramas. "Da ist doch Einer dem noch mal was einfällt!" probably would have been Wagner's own comment, as it often was when he happened to meet with a truly original idea in others.—The directors of the Opera have acquired the right of performance of Goldmark's "Cricket on the Hearth," which will be produced before long, probably at the whilom Krollische Theater, now called "New Royal Opera House." Two "jubilee" performances were recently recorded at the Opera—viz., on April 28, the one hundredth representation of "Die Walküre," and, on the 2nd ult., the fiftieth of "Tristan und Isolde." A special performance of Lortzing's "Waffenschmied," with a view to the fiftieth anniversary of that popular work, was announced to be given on the 30th ult., the proceeds to be handed to the descendants of the composer, who are none too well off. The example will probably be followed by many other German theatres, as well as in Vienna, where the work was first brought out.—A very fine performance of Schumann's music to Byron's "Manfred" was given at the final Concert of the season of the Philharmonic Society last month. Dr. Wüllner, the gifted son of the Cologne musical director, recited the part of *Manfred* with admirable effect.—Gilbert and Sullivan's "The Grand Duke" was brought out at the Theater-uden-Linden, on the 20th ult., with much success, particularly as to the music, the libretto being less appreciated.—Herr Philipp Rüfer's new opera, "Ingo," which had been looked forward to with considerable interest for some time past, was brought out at the Royal Opera on the 21st ult. and well received, the composer being called after every act.

BRESLAU.—A special performance of Lortzing's popular opera "Der Waffenschmied" was given on April 26, at the Stadt-Theater, to signalise the forthcoming fiftieth anniversary of the first production (at Vienna) of the work. On the same occasion a little-known one-act opera, "Die Obernprobe," by the same composer, met with its first performance here and pleased immensely.

BRUSSELS.—M. Gevaert, the highly esteemed director of the Conservatoire, celebrated the twenty-fifth anniversary of his accession to the chair on April 27, amidst congratulations from musical quarters all over the world. There was a reception at the Conservatoire in which the committee and professorial staff took part, the proceedings including the unveiling of a marble bust of the director in the vestibule of the Institution, the work of the sculptor M. Lelaing. The season at the Théâtre de la Monnaie closed on the 5th ult. with "Tannhäuser," an ovation being offered to M. van Dyck, the interpreter of the titular part. That artist has just been decorated by the king with the Leopold order, a rare distinction in the case of an operatic singer.

BUDAPESTH.—A four-act opera, "Alar," the libretto and music by Count Geza Zichy, the famous one-armed pianoforte virtuoso and distinguished amateur, was brought out recently at the Royal Theatre and well received. It is to be produced shortly, in a German version, at the Carlsruhe Hof-Theater.

CARLSRUHE.—A really charming impression was produced by the performance, on the 8th ult., at the Court Theatre, of Haydn's comic opera "Der Apotheker," in the version by Dr. Hirschfeld, of Vienna, its resuscitator. The conductor was Herr Mottl.

COLOGNE.—A new opera, "Elsi," the libretto (founded upon one of the popular tales by Jeremias Gotthelf) from the pen of Herr H. Wette, the music by Herr Arnold Mendelssohn, a resident musician, was very favourably received on its recent first performance at the Stadt-Theater. The score is the work of a distinctly gifted artist, who is likely to render himself even greater justice if he happen to light upon a more dramatically effective libretto.

DARMSTADT.—A complete performance of "Der Ring des Nibelungen" was given at the Grand Ducal Theatre last month, under the direction of Capellmeister de Haan, attracting full houses. The whole of Goethe's "Faust," with Lassen's music, and divided over three evenings, was likewise ventured upon by the active management recently, and proved a complete success.

DESSAU.—Fräulein Marie Joachim, a daughter of the distinguished violinist, who has gained much favour with the public for the last two years as a member of the Hof-Theater, has been engaged as *prima donna* at the Court Theatre of Weimar. The gifted young vocalist has been greatly admired in her assumption here recently of the part of *Brunhilde* in "Siegfried."

DRESDEN.—An interesting competition has just been opened, under the auspices of the Principal of the Dresden Conservatorium, by Dr. Alfred Stelzner, who it appears has constructed two new string instruments, intermediaries respectively between double-bass and violoncello (called "Cellone"), and between the violoncello and viola (the "Violotta"), the latter ranging a fourth below the viola and the former a fourth below the violoncello. The new instruments have met with the approval of the authorities of the Conservatorium, and in order to encourage their practical use two prizes of 500 marks each have been offered by the inventor for a quartet for violin, viola, violotta, and violoncello, and a sextet for two violins, viola, violotta, violoncello, and cellone. The new combination (or perhaps revival, in a novel form, of an old one) affords some fresh scope to composers of chamber music, and the result of the competition will be looked forward to with much interest by musicians. Further information concerning the conditions of the latter, which is international, may be obtained on application to the director of the Dresden Conservatorium.

DÜSSELDORF.—Following up the experiment successfully made last year, a Volks-Musikfest, or popular musical festival, was held here last month, when Haydn's "The Seasons" was given by the excellent local forces under the direction of Herr Steinhauser. There was an enormous and truly popular audience (there is still room for "papa Haydn" in the land of Wagner!) who, on payment of the uniform admission of sixpence, were presented with the tastefully got-up booklet, prefaced by historical remarks; something to carry away with them and analyse at leisure the impression received.

GENEVA.—In connection with the International Exhibition to be opened here this month, a number of important

Orchestral Concerts is to be given, under the conductorship of M. Gustave Doret. Amongst the works to be produced are Symphonies by Haydn, Mozart, and Beethoven; orchestral numbers by Gluck, Weber, and Wagner; modern French composers being likewise well represented in the prospective arrangements.

HAMBURG.—In consequence of the great success attending the series of Concerts given here last season by the Berlin Philharmonic orchestra, under Herr Weingartner, the Municipality has decided to grant an annual subvention of a thousand pounds for the establishment of a first-rate permanent orchestra under some experienced conductor. The new institution is to be available for other musical societies here, and will have to give five extra Concerts annually with classical programmes, at the popular price of sixpence. A grant has also lately been made, for a similar purpose, by the Senate of the neighbouring Hanse town of Lübeck.

LEIPZIG.—The projected performances by the Riedel-Verein of Handel's "Deborah" and "Hercules" (Dr. Chrysander's version) have had to be postponed until next autumn, on account of the severe indisposition of the conductor, Dr. H. Kretzschmar, greatly to the disappointment of music-lovers here. For the same reason Dr. Kretzschmar was unable to take part in the performances in connection with the meeting here of the Allgemeine Deutsche Musik-Verein, from the 20th ult. to the 1st inst., and Herr Nikisch was announced at the last moment as the principal conductor, in place of Herr Weingartner.

LEYDEN.—Sir Arthur Sullivan's "The Golden Legend," which was given here some time since with marked success, was again performed on the 15th ult., under the able conductorship of M. Willem van Iperen.

MANNHEIM.—Herr Weingartner's opera "Genesius" was brought out here on April 19, at the Court Theatre, and very well received, the composer, who conducted, receiving an ovation from the audience. The work, which at any rate is that of an earnest musician aiming at a very high ideal, was, it will be remembered, very coldly received on its first production last year at Berlin, partly, it was said, on account of an organised opposition in certain quarters.

MODENA.—A new Mass, scored for four voices, with organ and string quartet accompaniment, produced a highly favourable impression on its performance recently at the Church of San Carlo. It is the work of a young musician, Signor Giuseppe Massa.

MOSCOW.—In connection with the present coronation festivities, a Concert took place on the 20th ult., in Petrovski Park, in which the Russian Philharmonic Society, the orchestra of the Opera, and other societies took part, in all over two thousand executants, under the direction of Signor Altini, the conductor of the Opera. The programme consisted entirely of music by Russian composers with the exception of two pieces only—viz., the "Chorus of Huntsmen," by Mendelssohn, and Gounod's "Night."—A new ballet, entitled "Daita," is being most sumptuously mounted at the Grand Theatre at an expense, it is said, of over 100,000 roubles. The subject is Japanese, and the music is said to be constructed "entirely upon original Japanese themes"—the last-named statement being calculated to cause some uneasiness in "musical circles" here.

MUNICH.—Herr Cyrill Kistler's opera "Kunihild," already produced at several German lyrical theatres, met with a good reception on its first performance recently at the Royal Theatre.

PORTA WESTFALICA.—A Beethoven Festival Concert, in which several choral societies of Bückeburg, the Damen Gesang-Verein of Hanover, and the Detmold Kirchenchor took part, was given on the 3rd ult., under the direction of Professor Richard Sahla, the very able Bückeburg Court Capellmeister. The event, of somewhat rare occurrence here, had attracted a large audience from the neighbouring districts, among the works produced being the Choral Fantasia and the Ninth Symphony.

PRAGUE.—Stimulated by the tardy homage recently rendered to Mozart's genius in the Austrian capital, a committee has been formed here for the purpose of erecting a monument to the master also in this city, for ever associated with the first (and greatly appreciated) performance of his immortal "Don Giovanni." With that

end in view, a capital performance of "Die Zauberflöte" was given on April 30, at the German Theatre, by members of the local choral societies, the solo vocalists being likewise amateurs, under the direction of Herr Heffler. The interesting undertaking was patronised by the *élite* of society, and produced an excellent financial result. At the same theatre a new one-act opera, "Stella," by a young composer, Herr Franz Kohout, was produced on April 26, and exceedingly well received. The libretto, by Herr C. Mahrberg, effectively deals with a subject somewhat resembling that of "I Pagliacci," and its musical setting reveals a composer of much dramatic power, from whose as yet inexperienced pen some still more satisfactory work is to be looked for in the future.—Antonin Dvorák has just completed three symphonic poems, entitled, respectively, "The Waterman," "The Mid-day Witch," and "The Golden Spinning-wheel," as well as two string quartets, in A flat major and G major, dedicated to the Bohemians.

ROME.—The new three-act tragic opera, "La sorella di Mark," by the young Maestro Giacomo Setaccioli, was brought out on the 2nd ult., at the Costanzi Theatre, and received with high favour, Signora Gemma Bellincioni sustaining the principal part. The libretto, whereof the *prima donna* herself has furnished the scenario, while somewhat ultra-tragical, has the merit of being interesting and effective.

ST. PETERSBURG.—The first performance in the Russian language, on April 13, of Schumann's opera "Genoveva," in this capital, is an occurrence meriting record. It met with much appreciation.

VIENNA.—The Emperor Francis Joseph has conferred on Johannes Brahms the decoration for Arts and Sciences. This is the first time of a musician having been thus honoured, the distinction being the highest of its kind at the disposal of the crown, and rarely bestowed.—Professor Stanford's Mass in G was performed for the first time at the Hof-Kapelle, on April 26, and has been permanently placed in the *répertoire*.—Fraulein Marie Lehmann, the sister of the Berlin *prima donna* Lilli Lehmann, for nearly twenty years a leading and most popular member of the Imperial Opera, has just retired from that institution, greatly to the regret of opera-goers, she being still in the full possession of her great artistic qualities.—Herr Nicolas Dumba has had the good fortune to discover the autograph of a hitherto unknown overture by Franz Schubert, the authenticity of which has been confirmed by several experts.—A committee has been formed for the purpose of organising an Exhibition of Schubertiana, to be held in connection with the centenary of the composer's birth, in January next. It is hoped that all those in the possession of autographs, or other documents and objects bearing upon the life and work of Schubert, will contribute to render the interesting undertaking as representative and complete as may be.

WEIMAR.—Hans Sommer's one-act opera, "Der Meermann," was successfully brought out, on April 19, at the Court Theatre, under Herr Stavenhagen's direction, and proved a decidedly interesting novelty. The very effective libretto, compiled from an old Norse legend embodying an idea somewhat similar to that of "Der fliegende Holländer," is from the pen of Herr Hans von Wolzogen. The mounting of the work can scarcely be said to have contributed to its success.

WIESBADEN.—An interesting series of "Festspiele" was given here, at the Royal Theatre, during the 6th and the 19th ult., including "Preciosa," with Weber's evergreen incidental music; Wagner's "Tannhäuser," "Lohengrin," "Die Meistersinger," and "Walküre," the conductors being Dr. Hans Richter, Capellmeister Schuch, of Dresden, and Herr Rebeck. A performance of Shakespeare's "Julius Cæsar" also formed part of the scheme.

A THEATRICAL and Musical Exhibition, similar in its scope to the one held in Vienna in 1892, is to be opened in Paris next month, and will remain open till September.

THE Municipal Council of Venice granted a subvention of 4,000 lire for the performance, on several occasions last month, at the Teatro Fenice, of Gounod's oratorio "The Redemption."

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

We have now entered upon our *saison morte*, and with the exception of one or two musical events of no special importance the month of May has been particularly free from Concerts of any kind. Mr. J. W. Turner completed a successful operatic season of English opera at his own *locale*, the Grand Theatre, on the 2nd ult., with an excellent performance of Macfarren's "Robin Hood," in which Mr. Turner took the title rôle. Of special interest was the revival of Weber's "Der Freischütz" and Boieldieu's "La Dame Blanche," which, however, failed to draw large audiences. In the way of an experiment, Mr. Turner for one night discarded opera and gave a grand Ballad Concert instead, in which his entire artistic *personnel* took part. This novel venture was crowned with complete success, the immense theatre being crowded from floor to ceiling.

The Birmingham Amateur Opera Society, which is now amalgamated to the Midland Institute, gave an excellent all-round performance of Gilbert and Sullivan's "Iolanthe," in the large Lecture Theatre, on the 5th and 6th ult. Mr. E. W. Priestley conducted, and both the orchestra and chorus did full justice to the charming music. For splendour of costumes and excellence of stage management it has not been surpassed by any previous efforts on the part of the Society. The list of principals included many of our well-known musical amateurs, who have so long been associated with the annual productions of Gilbert and Sullivan's operas.

The Musical *Matinées* in connection with the Royal Society of Artists, under Mr. Oscar Pollack's direction, attract large audiences every week, and have now become quite an established institution.

Mr. F. W. Beard's new Mass in G was produced for the first time, with full orchestra, organ, and chorus, at St. Catherine's Church, on the occasion of the Feast of St. Catherine. The choral writing is mainly in plain harmony, in four and eight parts, and the orchestration shows much promise for the future.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

WELSH singers visited Bristol in March and gave an illustration to our citizens of their accomplishments and their ideas of the way in which glees and part-songs should be rendered. In return the Bristol Gleemen, one of the younger male-voice choirs in our city, went to Wales on April 23, and, in the Town Hall, Pontypridd, sang, under the direction of Mr. W. J. Kidner, to a numerous assemblage of residents of the Principality. Their performance of familiar compositions afforded much enjoyment to the audience, and also to several conductors of local choirs, who acknowledged the excellent qualities of the Bristol vocalists.

On April 27 Downend Choral Society gave a performance of Haydn's "Creation" and Mendelssohn's "Loreley," the soloists being Miss Florence Cromey, Mr. E. T. Morgan, and Mr. W. Thomas. Directed by Mr. Harold Bernard, the performance was exceedingly meritorious.

A very large audience assembled at Colston Hall, on April 30, to bid farewell, for a time, to Miss Clara Butt, who is going to Continental cities for rest from Concert work and to study. The lady was assisted by Miss Mabel Berrey, Madame Alice Gomez, Mr. Mockridge, Mr. C. Copland, Mr. John Wolff, and Mr. J. S. Liddle. The Concert was of a miscellaneous nature.

At the May Temperance Festival in Bristol, on the 4th ult., a choir of 600 young people tastefully sang glees, part-songs, and other pieces under the guidance of Mr. G. T. Cooke.

The Clifton Pompadour Musical Society, a body of ladies who have been established for about three years, gave a performance of J. L. Roedel's pretty cantata "The Gitana," on the 6th ult., the solos in the work being taken by Miss Marion Harris and members of the Society. The opportunity was taken of presenting a silver-mounted ivory *bâton* to Madame Probert Goodwin, the conductress, who has laboured hard and earnestly to secure the good results that have been achieved.

St. Paul's (City) Choral Society gave Mendelssohn's "Come, let us sing," in the church, on the 6th ult., under the guidance of Mr. J. Bending.

At the thirteenth annual Concert of St. John's (Redland) Choral Society, on the 12th ult., Sullivan's "On shore and sea" and Mendelssohn's "Loreley" were performed, Mr. A. E. Hill conducting. The principal vocalists were Miss E. Gath and Mr. A. E. Gough. Miscellaneous vocal and instrumental compositions were placed between the two larger works.

The Bristol Society of Instrumentalists, believed to be the largest body of amateur executants in the kingdom, gave its annual Concert on the 13th ult. Schubert's "Unfinished" Symphony, Mendelssohn's "Athalie" Overture, Weber's "Freischütz" and Rossini's "Cenerentola" Overtures, and the ballet music from Gounod's "Faust" were performed, with admirable results, under the direction of Mr. George Riseley. The tone of the strings was particularly full, rich, and strong, and the intonation excellent, which indicated that the members have studied and practised to good purpose. Agreeable features of the Concert were a violin solo—De Bériot's "Tremolo"—by Mr. Theo Carrington, the leader, and songs by Miss F. Cromey, Mr. Gwilym Richards, and Mr. Arthur Wills. Mr. H. J. Fulford was the accompanist.

Mr. Emil Sauer gave a Pianoforte Recital, at the Victoria Rooms, on the 20th ult.

The Arthur Rousbey Opera Company undertook a week's representation of opera, commencing on the 4th ult. The works brought forward were "Maritana," "Cavalleria Rusticana," "I Pagliacci," the "Bohemian Girl," "Mercedes," "Galatea," "Don Giovanni," "Faust," and the "Daughter of the Regiment."

Radstock Choral Society made its first public appearance on the 4th ult., when it gave a very good performance of Sullivan's oratorio "The Prodigal Son." The principals were Miss Clara Spackman, Mrs. Richter, Mr. Wetten, and Mr. C. E. Poole. Mr. H. T. Sims conducted.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society wound up its season with an excellent performance of Sullivan's oratorio "The Light of the World." The Concert took place in the Royal University Buildings, on the 6th ult., and was largely attended. Sir Arthur Sullivan, according to promise, returned from his sojourn abroad to conduct this Concert; but on his arrival in London his physician forbade the journey to Ireland, and many who had looked forward to his taking the *bâton* of the Dublin Musical Society for the second time were sadly disappointed. Nevertheless, in the capable hands of the Society's conductor, Dr. Joseph Smith, the Concert was a pronounced success. The choir and band maintained their usual high standard of execution, particularly the latter, whose beautiful performance of the Overture to Part II. ("Jerusalem") was peremptorily re-demanded by the audience. No better proof is needed that the time is ripe for the Orchestral Concerts promised by this Society next year. The principal vocalists, Madame Marie Duma, Miss Sarah Berry, Mr. Lloyd Chandos, and Mr. Andrew Black (needless to say, a most satisfactory quartet), were assisted in the minor parts by Miss MacConnell and Mr. MacNevin, members of the choir. Mr. Horan presided at the organ and Herr Werner led the strings.

Two Violin Recitals by Herr Theodore Werner took place in the Antient Concert Rooms, on April 24 and 28. As usual, this distinguished artist gave an exposition of the various schools of violin composition and won the repeated plaudits of his audiences. The accompanist was Miss Florence Connor.

Other Concerts worthy of mention were a performance of Cowen's "Rose Maiden," by the Sackville Hall Choral Society, on the 5th ult., under the direction of Dr. T. R. G. Jozé, with miscellaneous second part; Haydn's "Spring," by the Rathmines Choral Society, under Mr. Raymond Revelle, on the 11th ult.; and Miss Corry-Tandy's Concert, at Kingstown Town Hall, on April 29.

Mr. Joseph Robinson was the recipient of an address and presentation from the members of the orchestral class at the Royal Irish Academy of Music, on the 8th ult. The address was read by Dr. Józé, who succeeds Mr. Robinson in the direction of the class.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

MR. CHARLES FRY, assisted by Miss Olive Kennett, gave Dramatic Recitals in the Agricultural Hall Assembly Room, Norwich, on the 1st and 2nd ult., which, artistically, were highly successful. With Mr. Kingston Rudd at the piano-forte, Mr. Fry was enabled to give Poe's "The Bells" with Stanley Hawley's illustrative music; the same kind help was also given to Miss Kennett in her declamation of Charles Kingsley's ballad, "Lorraine, Lorraine."

The annual Glee and Madrigal Concert given by the Norwich Cathedral Choir came off on the 5th ult., when St. Andrew's Hall was filled by a fashionable and enthusiastic audience. The programme contained examples by Morley (1585), Benet (1590), Wilbye (1595), as well as later writers, Pearsall, Calcott, Sullivan, Barnby, &c., sung with the refinement naturally expected from the Norwich choir. Songs were sung by Precentor Thomas and Chorister George White, which had to be repeated. The introduction of two clarinet solos, admirably played by an old chorister (Mr. E. Lake), made a pleasing variety to a most enjoyable evening.

The Norwich Orchestral Union gave its seventh Concert in St. Andrew's Hall on the 7th ult., conducted by Mr. Ernest Harcourt, Smieton's dramatic cantata "Ariadne" forming the staple of the programme. The principal parts were filled by Miss Lilian Foote, Miss Parsons Norman, Mr. J. G. Belamy, and Mr. Denham Barri. Of the ladies no fault need be found, but the tenor and bass were decidedly weak. The choruses were very well sung, but the picturesque accompaniments were beyond the ability of the band. A new Quintet for flute, oboe, clarinet, bass clarinet, and bassoon, from the pen of the conductor, was played for the first time. The work, consisting of an *Allegro alla marcia*, *Andante pastorale*, and *Tarantella*, was very creditably played by local amateurs.

Much interest centred in the Concert given by the Norwich "Gate House" Choir on the 8th ult., for it was the Jubilee of the Society, an age not frequently attained by musical societies. Under its energetic and talented conductor (Mr. Kingston Rudd) the choir shows no signs of decadence, the number and quality of the voices keep up, and the prospect of reaching a century of public appearances looks hopeful. Advantage was taken of the auspicious occasion to reproduce the madrigals and part-songs which have been composed by musicians connected with the city for the choir since its establishment.

Like many other growing centres, Ipswich has suffered, from a musical point of view, by too much division and discord among its component parts. Societies have been commenced by various interested persons only to languish for a year or two and die, and it is to be hoped the establishment of the Ipswich Choral Society, under the conductorship of Mr. B. H. Burton, Organist of St. Mary-le-Tower Church, will receive the united support of all interested in music and become a strong evidence that the county town of Suffolk is abreast of the times musically as it is in most other things. The initial performance of the Society took place on April 24, in the Public Hall, "The Messiah" being chosen for its *début*. With a chorus of 250 voices and a band of nearly sixty performers, Mr. Burton had under him a very powerful force and one that proved itself not only strong but competent. As a rule the leads were taken up crisply and decisively, while light and shade were not overlooked. The band was composed of the Ipswich Ladies' Orchestral Society, assisted by instrumentalists from London and Norwich. The solo quartet comprised Miss Florence Monk, Miss Gertrude Bevan, Mr. Charles Chilley, and Mr. Robert Grice.

During the winter months the village of Wood Norton has been the weekly rendezvous of those in the neighbourhood with musical tastes, where, under the direction of the

Rector (Rev. H. C. Rogers), part-singing has been practised with such good results that the Society, aptly called the Wood Norton Warblers, has recently given highly successful performances of Darnton's pastoral cantata "Village Life." The solo parts were taken by friends not actually members of the Society: Miss Janet Hay, Mrs. Frank Bates, Mr. W. Anstice, and the Rev. W. Breffit. The execution of the work was most creditable to all concerned, and was a striking evidence of what can be done for the encouragement of music in rural districts if the right man is at hand to take the lead.

Swaffham is also fortunate enough to possess a musical Vicar, who, with a larger population to work upon, is able not only to attempt, but to effectively carry out more important ventures. On April 30, in the grand old Parish Church, Mendelssohn's "Hymn of Praise" was given before a crowded congregation. Miss Broome and Mr. G. King Smith (both Ipswich residents) were responsible for the solos, of which they gave a satisfactory account; while Mr. Charles Cooke (also from Ipswich) led a small but capable band drawn from the same town, with help from Norwich. Dr. Frank Bates (Norwich Cathedral) conducted, but the credit of training the chorus, who sang with remarkable precision, is entirely due to the Vicar (Rev. Granville Smith). The lovely duet, "I waited for the Lord," was tastefully rendered by two of the choirboys—Walter Tennant and Herbert Banner.

A rich treat was afforded the inhabitants of Honingham and the neighbourhood on April 30, when the Rev. L. Meadows White gave a Recital on the organ in the Parish Church in his well known masterly manner. With the assistance of Miss Quayle (violin), Rev. W. J. Warrenne Blake (harp), and Miss Crawshaw (soprano) a well-selected programme was most ably performed.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

ST. MARY'S Cathedral was crowded to overflowing, on the 7th ult., to hear Gounod's "Redemption." The Cathedral choir was reinforced on this occasion by the choirs of St. Paul's, St. Peter's, and Old St. Paul's, bringing the number of singers to 150. An excellent orchestra of forty-five players, assisted by the organ, did every justice to the beautiful accompaniments. Mr. Collinson's name is guarantee enough for the soundness and thoroughness of the preparations, and the results he obtained, with all the effect added by the solemnity of the surroundings, made a deep impression on the huge congregation.

The outstanding feature of interest in the Spring visit of the Royal Carl Rosa Opera Company this year was undoubtedly the first performance in Edinburgh by this combination of the "Meistersinger." It is scarcely possible to give too much praise to the manager, Mr. Friend, and to the conductor, Herr Eckhold, for such a singularly successful performance of the difficult work. All the singers played their parts excellently, especially Mr. Barton McGuckin as *Walther*, Mr. Pringle as *Pogner*, and Mr. Homer Lind as *Beckmesser*. The full house on the one evening on which the "Meistersinger" was given, and the large audiences when Mr. Hedmondt and Miss Ella Russell gave their striking readings of the chief rôles in "Tannhäuser," compared somewhat too favourably with the degree of interest taken in the new Godard opera "La Vivandière" (in which Mlle. de Lussan had a part which suited her great gifts to perfection) and the other works billed by the management. "Faust," however, on the 16th ult. (Miss Estey and Messrs. Hedmondt, Pringle, and Paull), drew a very large and enthusiastic house.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

IT is to be feared that the Saturday Evening Concerts under the auspices of the Abstainers' Union have fallen upon evil times. This is unfortunate, inasmuch as for more than forty years many of the leading artists of the day have been heard at the City Hall. The directors of the Union have been compelled to arrange for a reduction

in the number of the Concerts rather than dispense with the services of leading artists and thereby lower the musical standard. It is, of course, no secret that the "Penny" Concerts provided by the Glasgow Corporation on Saturday afternoons have injured the far more important scheme so long and so honourably conducted by the Abstinents' Union.

The Smoking Concert recently given by the Glasgow Society of Musicians was remarkable for the novelties submitted to the large audience assembled in the Windsor Hotel. These included the first performance in this country of a Sonata for violin and pianoforte by Paderewski (a masterly composition), Sinding's fine Quintet for pianoforte and strings, and three numbers from a String Quintet by Mr. Otto Schweitzer, an esteemed member of the Society. Many local musicians contributed to the evening's programme, and with conspicuous success.

The annual Concert by the Glasgow Academy Choir had a signal record on the evening of the 1st ult., when the jubilee of our premier educational Institution was celebrated. Of late years, as THE MUSICAL TIMES has had occasion to note, the choir attached to the Academy has done excellent work, thanks to the musical intelligence of Mr. John McLaren, the conductor, and the sympathetic aid of his wife, a pianist of marked ability. On the occasion under brief notice the programme was interesting in several respects. Bottesini's cantata "Ali Baba" appealed, of course, to certain tastes—nothing very wrong in that—but the feature of the evening was Mr. Allan Macbeth's "Jubilee Chorus." The inspiring words of Mr. Louis Barbé had evidently put the Principal of the Glasgow Athenæum School of Music on his mettle, and hence the vociferous applause which positively demanded a repetition of the little Ode.

On the 18th ult. Dr. A. L. Peace gave an interesting Organ Recital in the Glasgow Cathedral; and, on the same evening, the third of a series of four Recitals was given, in Anderston Parish Church, by Mr. J. K. Strachan, the organist of that well-known edifice.

The Glasgow Society of Musicians also submitted an attractive programme on the 18th ult., the chief pieces being a Quartet for four violoncellos, by Mercadante, a Duet for two violoncellos with pianoforte accompaniment, by Carl Schubert, and a Valsette from the pen of Mr. Schweitzer. During the evening the "cello" programme was agreeably varied with songs composed by Messrs. J. W. Sharpe and Alexander Biggar, two members of the Society.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

At the annual meeting of proprietors of the Liverpool Philharmonic Society, held at the close of the most recent session, the loss which the Society had sustained in the death of Sir Charles Hallé was feelingly alluded to by the chairman, Mr. Elisha Smith, who also tendered to all concerned felicitations on the appointment of Mr. F. H. Cowen. The finances of the Society are in an unusually flourishing condition, the assets amounting to over £1,500, this being £300 more than at the same period last year.

Allusion has been made previously to the singing of the Goossens Choir, a unique body of singers called into existence by the late conductor of the Royal Carl Rosa Opera Company. On the 14th ult. this choir gave the first regular Concert of a proposed series, and an enthusiastic reception was accorded to each of its efforts. The singers number about fifty voices (tenors and basses only), and render all the music undertaken without book. One result of this is that the conductor, having the absolute attention of his forces, is able to evoke just such lights and shades as appear to him desirable, and the whole effect is, beyond a doubt, extremely good. The programme in question was mainly drawn from the *répertoire* of the Belgian School, with which we have not so far been as well acquainted as we might be in this country.

What is always an interesting affair, and one which is of distinct value as relative to an important side of art, took place on April 29, when an immense crowd of Welsh choristers gathered at Hengler's Circus to take part in the annual Psalmody demonstration of the Calvinistic body.

Every church belonging to the denomination in question in the district was represented, Mr. T. Price, of Merthyr, being the conductor. An excellent and noteworthy departure in regard to this meeting was the employment of a not very large, but thoroughly efficient, orchestra in the accompaniments.

On the same evening the Rock Ferry Amateur Musical Society gave a good performance of Harford Lloyd's "Andromeda," under Mr. W. R. Pemberton, and this may be taken as the concluding effort of the suburban societies. On the 9th ult. a very pleasant performance was given by the Theodore Lawson String Quartet for the entertainment of the members of the Incorporated Society of Musicians, gathered together at its regular sectional meeting in the Concert Hall of the Adelphi Hotel.

On the 16th ult. the Lord Mayor (Earl Derby) presided at the annual presentation of awards in connection with the Liverpool Music School, at the Town Hall. In the course of the proceedings Mr. Courvoisier, chairman for the year, announced that some time previously the title, "Liverpool College of Music," had been registered by his co-directors, and that under this more dignified style the Institution would in future carry on its work.

Although one season is barely over the prospects of another are to some extent being discussed, and the first in the field is the Syndicate of the Winter Entertainments. Ten evenings of this series are promised on Wednesdays, and they run about fortnightly from October 21 to March 10. An excellent programme has been placed before the public by Mr. G. B. Rodway, to whom belongs the credit of floating this most commendable enterprise.

Since the retirement of Mr. W. T. Best the Recitals at St. George's Hall have been given by various organists, the majority of whom have been competent performers, though the fee offered by the Corporation does not appear to have been sufficient to tempt many men of acknowledged eminence to the renowned console. It has now been resolved to advertise for a regular City organist, who will receive a salary of £300 a year to begin with, and the selection is to be left in the hands of Sir Walter Parratt, Dr. E. J. Hopkins, and Dr. J. F. Bridge of Westminster.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

DURING the past season the Hexham Choral Society, which formerly existed under the conductorship of Mr. James Kirkley, has been revived, and the result of the season's work was brought to light on April 27, at a Concert given in the Town Hall, Hexham, when Mr. F. H. Cowen's cantata "The Rose Maiden" was performed, together with part-songs and other smaller works. The Society numbers about 100 active members, who, under the baton of Mr. Jasper Gibson, gave a very creditable account of themselves. The solo vocalists were Madame Wilson, Miss Thornton, Mr. Tom Child, and Mr. Thornton. Mr. N. W. Robson presided at the pianoforte and Mr. R. N. Wilkinson at the organ.

The annual general meeting of the Alnwick Choral Union took place in the Duke's School, Alnwick, on Monday, April 27, Mr. Matthew Armstrong presiding. The members are to be congratulated upon having closed their season with a balance in hand, and upon having increased the number of their honorary members. Mr. C. E. Moore was unanimously re-elected conductor for next season, and Mr. C. Stanley Wise and Miss M. Wilson were re-appointed accompanists. The works chosen for performance next season are "Elijah" and Smart's "Bride of Dunkerron."

The annual meeting of the Sunderland Philharmonic Society took place on Thursday, the 7th ult., the Mayor of Sunderland presiding. Much dissatisfaction was expressed at the deplorable financial position of the Society, which is in debt to the extent of over £200. Various means of disposing of this liability were suggested and discussed, and it was understood that the matter will be energetically dealt with by the committee. Artistically the season has been fairly successful, but the enthusiasm which generally goes hand in hand with financial success was wanting. The services of Mr. N. Kilburn, the conductor of the Society, and of Mrs. Douglas, the accompanist, have been

greatly appreciated and were acknowledged in appropriate terms. The Society has had an uninterrupted career of thirty-six years. Its present financial position is hardly creditable to the people of Sunderland.

The Royal Carl Rosa Opera Company commenced a series of seven performances of opera in the Tyne Theatre, Newcastle-on-Tyne, on the 18th ult. The operas performed were "Tannhäuser," "Mignon," "Faust," "Die Meistersinger," Godard's "La Vivandière," "Carmen," and "Lucia di Lammermoor."

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE musical season, which in this district has a fairly well defined period, is now practically terminated, and for the next four months choral and orchestral bodies will remain quiescent, and musical fixtures of any description will be very infrequent. Especially is this the case in the surrounding small towns and villages where, during the summer, there is an almost complete cessation of public music. In the city a few odd Concerts will occasionally be given, but nothing of any importance is announced until October, when the Sheffield Musical Festival will be, it is hoped, successfully inaugurated. Rehearsals are now in full swing, the choristers prove themselves to be excellent in tone and ability, and the utmost enthusiasm prevails.

Two important Concerts were given in Sheffield last month. On the 5th ult. the old-established Amateur Musical Society gave its sixty-fifth Concert in the Albert Hall, under the direction of Mr. Schollhammer. J. F. Barnett's "Paradise and the Peri" occupied the first part of the programme. The work has been twice previously performed by this Society, and its second repetition appears to indicate a lack of enterprise on the part of the committee. It is gratifying, however, to learn that Gounod's "Redemption" is to be given at the next Concert. This great work has not been heard in Sheffield for many years, and its performance by the senior Society will create considerable interest. At the Concert under notice, Barnett's melodious chorus-work was child's play to the members, and the singing was marked throughout with a high degree of finish and taste. Miscellaneous selections completed the programme.

On the following evening, the 6th ult., the Amateur Instrumental Society gave the last Concert of the season in the Montgomery Hall. The orchestra played the "Der Freischütz" Overture, Wagner's "Kaisermarsch," and a selection from "Mignon." Mr. E. P. Reynolds played Schumann's Pianoforte Concerto in A (Op. 54). His performance of this exacting work was the chief feature of the Concert, and stamped him as a pianist of high executive and artistic ability. The playing of the orchestra, too, in this work was highly creditable to Dr. Coward, the popular conductor of the Society.

Mr. Frederick Dawson's interesting series of Chamber Concerts have been continued during the past month. On the 6th ult. the clever pianist was associated with Mr. Edwin Thorpe (violin) in duets by Beethoven and Brahms. Solos were given by each performer. On the 20th ult. Mr. Dawson gave a Pianoforte Recital.

A promising little Choral Society has been formed at Dore, near Sheffield. The membership already numbers fifty, and, on the 11th ult., a successful Concert was given under the direction of Mr. G. A. Seed. The Society is in connection with St. John's (Abbeydale) Church, and, as it is under good management, a prosperous future is no doubt before it.

On the 12th ult. the Codnor Park and Ironville Choral Society performed Gaul's "Holy City," under the direction of the Rev. Dr. Hills (Vicar of Ironville).

MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

ON the 14th ult. (Ascension Day) the usual selection from "Elijah" was given in Salisbury Cathedral, when the choir was augmented by several members of the Sarum Choral Society. The performance was an admirable one, and the

organ accompaniments, by Mr. South, were masterly in the extreme.—Mr. T. E. Spinney gave his annual Students' Concert in the Assembly Rooms, Salisbury, on the 19th ult. The programme was contributed to by Mrs. Beesley, the Salisbury Orpheus Society, and several of Mr. Spinney's pupils, all of whom acquitted themselves well. Mrs. Beesley's pianoforte solos were much admired.

The performance of "Elijah" by the Southampton Philharmonic Society, which took place on April 28, was an unqualified success. The choruses were well sung, and the refinement of the orchestral accompaniments was a special feature. The solo vocalists were Miss Ethel Winn, Miss Edith Leslie, Mr. Samuel Masters, and Mr. Bantock Pierpoint, who, in the double quartet, "For He shall give His angels," were joined by Miss Russell, Miss Douglas, Mr. A. J. Cheverton, and Mr. D. Douglas. Mr. H. M. Pike conducted.

At Newbury, Mr. J. S. Liddle commenced his eleventh series of Chamber Concerts on the 6th ult. Haydn's String Quartet in D minor (Op. 76, No. 2) and Herzogenberg's Sonata in A for pianoforte and violin (Op. 32) were included in the programme. Other Concerts took place on the 20th and 27th ult., and the series will be continued this month.

At Bournemouth, on the 5th ult., the St. John's Choral Society gave a performance of Dr. Wareing's cantata "The Wreck of the Hesperus," followed by a miscellaneous selection, under the conductorship of Mr. William Lee. The soloists were Miss E. M. Lemare, Mr. F. Williams, and Mr. G. M. Robins (vocalists), and Miss Maud Fletcher (violinist). The accompaniments were played by Mr. H. Pottle, junior.

The newly-formed Choral Society in connection with St. Mark's Church, Southampton, gave two very successful Concerts on the 13th ult., at which Macfarren's "May-Day" formed the chief feature of the programme, the soprano solos being sung by Madame Newling. The members of the Society, about fifty in number, did their share of the work in a manner which reflected great credit upon themselves and upon Mr. Frank Mather, the conductor. The accompaniments were played by Miss Carey (pianoforte) and Mr. Seymour Gubb (organ).

Mendelssohn's "St. Paul" was performed by the Basingstoke Choral Society, on April 23, in the Drill Hall. In selecting this work for the closing Concert of the Society's seventh season, the committee did wisely, for "St. Paul" had not been heard with orchestral accompaniment in Basingstoke before. The band and chorus numbered 120 performers, and the rendering of the Oratorio was in every way satisfactory. The principals were Miss Beatrice Stanley Lucas, Miss Emily Rasey, Mr. William Green, and Mr. Bantock Pierpoint. The orchestra, under the leadership of Mr. Charles Griffiths, did its work well, and Mr. C. H. W. Hickin, as organist, rendered material assistance. Mr. H. E. Powell conducted and is to be congratulated upon the advance which the Society is making under his direction.

Conducted by the Rev. W. H. Weekes, the Devizes Amateur Orchestral Society gave two Concerts, on April 29, in the Corn Exchange, Devizes. Beethoven's Symphony, No. 1, in C; two movements from Mozart's Pianoforte Concerto, No. 25, in C; and Grieg's "Peer Gynt" Suite (No. 1) were included in the programme, which, with a slight exception, was the same at both Concerts. Miss Mabel Lidbetter and Miss Hilda Harris appeared as vocalists, and violinello solos were played by Mr. Algernon Salter. Mr. H. H. Baker was at the pianoforte and the orchestra was led by Mr. F. Morrell.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE first performance took place on April 24, at the Opéra, of the four-act opera "Hélène," the libretto from the joint-pens of MM. Camille du Locle and Charles Nutter, the music by M. Alphonse Duvernoy. It required some positive courage at this time of day to produce an operatic work cast in the old orthodox mould, and at the same time not allow oneself to be influenced by Wagnerian doctrines. This, however, is what M. Duvernoy has achieved in

writing this melodious score, essentially an opera for vocalists; and his interpreters seconded his efforts with such admirable zeal that the work was received with distinct favour by the public. From the critical standpoint, no doubt, some fault might be found—for instance, with the absence of any pronounced individuality in the melodies which abound in the work; but the audience did not trouble itself about this fact, while applauding the composer who, having to write music to be sung, did so in a manner really suitable to the human voice. The action of "Hélé," which is timed in 1343, presents some peculiarities. In the opening portion of the work the librettists introduce us to the rites of paganism still carried on, with a measure of security, on an island of Thessaly; and anon we are transferred into the midst of the revelry and popular festal display characteristic of the Florence of the period; while the ballet *divertissement* is nothing else but an illustration of the story of Herod and Salomé. Thus it will be seen that plenty of scope was afforded to the composer in the direction of local colour, and he might, as a matter of fact, have availed himself more fully of the opportunity to introduce that picturesque element. The work was most carefully staged, and the cast, which included Madame Caron, MM. Alvarez, Delmas, and Fournets, was an excellent one.

At the Opéra Comique, M. Messenger's "Le Chevalier d'Harmental" was at length brought out on the 5th ult. It is a comic opera in five acts, the libretto, founded upon Alexandre Dumas and Auguste Maquet's drama, having M. Paul Ferrier for its author. The subject is somewhat stale, and although the different scenes are ably enough contrived, one finds it difficult to get up any interest whatever in the personages represented, or to experience any emotion in witnessing the time-honoured stage conspiracy, followed by the inevitable pardon and similar devices. The composer, M. Messenger, is a highly-gifted musician, who writes with a sure hand, and moreover generally hits upon the musical expression most suitable to the situation. His present work abounds in happily inspired numbers, and proved in every way successful, aided as it was by a satisfactory interpretation. Mdlles. Marignan and Chevalier, MM. Leprestre, Isnardon, Fugère, and Marc-Nohel in leading parts received well-merited applause.

The season of our great Orchestral Concerts has come to a close. The members of M. Lamoureux's orchestra are delighted with the warm reception accorded them upon their recent visit to England. While their *chef* was introducing his forces to English audiences, M. Colonne had been conducting performances of French music at Copenhagen and Berlin, not, however, with his own, but with the respective orchestras of these capitals.

Pianoforte Recitals are still plentiful here, amongst their number being those of M. Delaborde, the well-known Professor at the Conservatoire, and of Madame Roger-Miclos. Nor should I omit to mention the Recital recently given by M. Henri Falcke, a gifted and sympathetic pianist, whose technique is irreproachable, and who, while in no way neglecting the classical masters, devotes himself in a great measure to the interpretation of modern composers. He was, on the occasion referred to, greatly applauded in a "Suite ancienne" by Moszkowski, some "Valse serieuses" by René Lenormand, and pieces by Grieg and others.

Amongst other Concerts, those given by M. Ysaye, the celebrated violinist, in conjunction with M. Pugno, have attracted much attention. The programmes of the three Concerts given by these artists consisted exclusively of Sonatas for pianoforte and violin, amongst the less known of these being works by Lalo, Fauré, and Castillon.

Señor Sarasate is likewise giving Recitals here, needless to say to delighted audiences.

M. Théodore Dubois, the new director of the Conservatoire, is a member of the "Institut," a composer of talent, organist of the Madeleine, and an eminent theoretical authority. The choice made is, in fact, an excellent one. M. Dubois is the author, *inter alia*, of that important work "Notes et Etudes d'Harmonie," which supplements and completes Reber's "Traité," the most highly esteemed work here on the subject.

M. Leneveu has been nominated a member of the

Institut de France, in the room of the late Ambroise Thomas, by nineteen votes, against sixteen given in favour of M. Joncières.

Madame Calvé has returned to Paris.

An interesting monography has just been published from the pen of M. Albert Jacquot, entitled "Les Médard," giving an account of that celebrated family of Lorraine luthiers.

MUSIC IN MONTREAL.

(FROM OUR OWN CORRESPONDENT.)

THE seventh annual Festival of the Montreal Philharmonic Society took place at the Windsor Hall on April 27, 28, and 29. The Festival, as usual, consisted of four Concerts, three in the evening and one in the afternoon. The programme was the most exacting one ever undertaken by the Society, and was carried out with great success. The first Concert consisted of Saint-Saëns's "Samson and Delilah," repeated from last year. Miss Gertrude May Stein and Mr. Barron Berthald gave splendid renderings of the title rôles, whilst the *High Priest's* music was ably interpreted by Dr. Carl E. Dufft. All these artists came from New York. The *Matinée* consisted of orchestral numbers and vocal and pianoforte solos. The most interesting number was Saint-Saëns's Concerto in G minor, played by Mr. Wm. H. Sherwood, of Chicago, supported by the Boston Festival Orchestra, under the leadership of Mr. Emil Mollenhauer. Mr. Sherwood is probably America's greatest pianist, and his rendering of this work was such as to endorse his claim to the title. A novelty was presented at the second evening Concert, when Mr. G. W. Chadwick, of Boston, conducted his dramatic poem "The Lily Nymph," which he had composed for, and dedicated to the Montreal Philharmonic Society. The work had been very carefully studied by the chorus, and its production was such as to give full satisfaction to the composer. The audience also testified their appreciation in a most enthusiastic manner. The balance of the programme was made up of orchestral numbers, the principal one being Beethoven's "Leonore" Overture (No. 3).

The audiences thus far had been less numerous than the merits of the Concerts deserved. The feeling was evidently pretty general that the Society was keeping the good wine until last in giving "Tannhäuser" at its final Concert; and, in absenting themselves from the earlier Concerts to be present in full force at the last, the public missed some of the finest music ever given in this city. The performance of "Tannhäuser" was a great event in the annals of Canadian musical history, this being the first occasion upon which this great opera of Wagner's has been heard in the Dominion either in concert or opera form. This work was given in full, excepting the usual cuts made on the operatic stage. The performance was a wonderfully good one, both performers and audience being perhaps a little surprised that the Society should be able to present such a stupendous work without the slightest hitch occurring. Mr. Barron Berthald made an excellent *Tannhäuser*, and Mrs. Kronold-Koert was satisfactory in the double rôles of *Venus* and *Elizabeth*. Mr. William Mertens's magnificent baritone voice was heard to great advantage in the part of *Wolfram*, and Mr. William H. Clarke, of Boston, was acceptable as the *Landgrave*. Local soloists acquitted themselves with honour in the minor rôles. Mr. Guillaume Couture, the conductor, had his forces well in hand from first to last. The singing of the chorus throughout the Festival was excellent, and as, in addition to the Festival Concerts, the Society has, during the season, given four oratorios—"Messiah," "Creation," "Elijah," and "Redemption"—the capacity of the chorus and the conductor for serious work must be acknowledged.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE season of 1895-96 is over. The spring performances of opera at the Metropolitan were not more or less noteworthy than their predecessors of the winter, and the close of the concert season was somewhat unfortunate in that it

brought to light an altogether unfortunate quarrel over the respective merits of the Boston and Chicago orchestras, from which no one emerges with any satisfaction. It will, however, probably have the effect of keeping Mr. Thomas away from New York in the future.

The last Concert of the Oratorio Society, at Carnegie Hall, was the occasion for the production of Mr. Henschel's "Stabat Mater," under the composer's direction. The work itself was already sufficiently known, and its performance showed it, when given under favourable circumstances, to be a most effective work.

Mr. Ffrangcon-Davies took the solo bass part in the "Stabat Mater" as well as in the "Parsifal" music which followed, and sang with delightful tone, quality, feeling, and finish. Mr. Davies, by-the-bye, made a notable success in the Western engagements which he filled before coming to New York.

The Hope-Jones Organ Company have appointed as their American representative Mr. Carlton G. Michell, of Boston, who has made an arrangement with the organ-building firm of Cole and Woodberry, of that city, to erect instruments on the Hope-Jones system, Mr. Michell being responsible for the voicing. He has just turned out quite a notable organ for the Church of St. Michael and All Angels, Baltimore. The instrument is one of ordinary size (three-manual and pedal), but it contains a number of devices which are sure to bring it into favourable notice, while the voicing, especially of the string stops, is in advance of anything heretofore done in this country.

Some months ago I gave a brief account of the theft of the "Duke of Cambridge" Stradivarius violin from its owner, Jean Bott, who died of grief over the loss of the instrument. Recently the dealer who was found with an instrument, claimed to be the missing one, in his possession was brought to trial on the technical charge of knowingly receiving stolen goods. The case was bitterly contested, and after a trial which consumed over three weeks and involved an enormous amount of expert testimony the dealer was convicted. As an appeal is allowed and has been taken, the end is not yet, but it is not believed that the decision of the trial court will be reversed. The evidence produced revealed some rather remarkable facts concerning the devious ways of violin makers in New York, one expert witness swearing that at least five hundred spurious "Strads" had been turned out by one establishment.

An appeal has been made, through the agency of the *New York Evangelist*, *The Churchman*, and other religious papers, for subscriptions to a fund in aid of the family of the late Sir Joseph Barnby. Organists and choirmasters throughout the country are urged to give "Barnby" Services, consisting entirely of works of the dead composer, the offertories to be devoted to the fund. Several such services have already been given in New York and vicinity.

Mr. Bruce Steane's sacred cantata "The Ascension" was well rendered on Ascension Day, at Calvary Church, Philadelphia, under the direction of the organist and choirmaster, Mr. W. H. Squires.

On the 7th ult. the Civil Service Vocal Union gave an interesting Ladies' Concert at the King's Hall, Holborn Restaurant. We congratulate the Society on its new honorary conductor, Mr. Alfred Furse, for we have had frequent opportunities of appreciating that gentleman's good work as honorary conductor of the Catford Choral Society. His enthusiasm, energy, and devotion to a self-imposed duty are qualities which, being combined with knowledge and a thorough *savoir faire*, have always produced most excellent results. That the example of Mr. Furse's enthusiasm was not wasted on the fine body of singers under his *bâton* was made manifest by the performances of Gernsheim's "Salamis" and Grieg's "Landkennung," which were sung with praiseworthy vigour and steadiness, and a fine rhythmical swing. Refinement, minute attention to dynamic details, and clear enunciation were displayed in several smaller pieces, such as Mr. C. Lee-Williams's "Peace," Dr. C. H. Lloyd's "Fly to my mistress," and a charming "Cradle Song" by Arthur Stenz. The programme contained a novelty in the shape of a "Patriotic Chorus," by Mr. J. H. Maunder, which we do not consider one of that clever

composer's best efforts. He has rightly endeavoured to write music at once diatonic, straightforward, and what the Germans call *volkstümlich*; but the result approaches very nearly the commonplace, and the strongly marked march rhythm soon becomes monotonous. Messrs. Shiner, Wiggington, Hewitt, and Gould, forming the "Lieder" Quartet, sang a number of part-songs with much success; their voices are well trained and well matched, and nobody could style these gentlemen's efforts "Lieder ohne Worte," their articulation being, in fact, remarkably distinct. Miss Isabella Donkersley played F. Kiel's fine "Solostück" for violin (Op. 70, No. 1) and the Menuet and Tarantelle from Mr. E. German's delightful "Gipsy" Suite; and the other soloists were Master Sterndale Bennett, Messrs. Charles Chilley and George E. Holmes, of whom the last-named may be commended for his unacknowledged selection of songs. A small but thoroughly competent orchestra played the accompaniments in Gernsheim's, Grieg's, and Mr. Maunder's works, and the Concert, as a whole, was a genuine success.

THE eleventh Examination for Certificate of Proficiency, bearing with it the title of Associate of the Royal College of Music (A.R.C.M.), was concluded on April 25. One hundred and eighty-eight candidates were examined. The following were declared by the examiners to have obtained the certificates:—Theory: John H. Bridger, Katherine M. Everett, Henry W. Weston. Composition: John W. Ivimey. Pianoforte (Solo Performance): Gertrude Dennis Allen, Bertha Broadhurst, Eleanor J. C. Davis, Katherine M. Everett, Madame Eleonore Frisk, Mrs. Eleanor S. Halkett, E. Howard Jones, Evelyn G. King, Charles H. A. Mann, Effie Smith, Gwendoline Walker. Pianoforte (Teaching): Mary C. Alment, Evelyn F. Baird, Alice E. Barnby, Arthur Bayliss, John H. Bridger, Alice M. Bulleid, Edith A. Capes, Rosetta J. Chapman, Herbert Codd, Eva C. Court, Ella L. Compère, Annie E. Crouch, Eleanor J. C. Davis, Grace E. Davis, Eleanor S. Deane, Alice S. de Veulle, Isabel A. Dove, Lily C. Fell, Helen Fielden, Edith E. B. Foster, Mary J. Gordon, Charles R. Girardot, Grace E. Harris, Marion Harrison, Mabel Hills, Marie T. Hinde, Rachel M. A. Hutchinson, John N. Ireland, Margaret I. Jones, Lila M. Kent, Ethel M. la Thangue, Blanche Limebeer, James H. A. McMenemin, Janet H. McNair, Charles H. A. Mann, Carlton W. Mason, Violet Overton, Dora I. Owen, Berthe M. A. Paulus, Edith M. Peachey, Annie Pitman, Edith R. Plante, Ethel M. Proudlock, Mrs. Agnes K. Punshon, Anna F. Rhind, Mary I. Richardson, Frederick R. Rickman, Mary Saxby, Mary I. Tanner, Dora Taylor, Helen Taylor, Edith E. Tebbutt, Edith M. Wallace, Gertrude Watson, Ewart G. West, Beatrice Whicker, Alice Wilden, Grace H. Wood, Harry Woodward, Florence Wright. Singing (Solo Performance): Florence H. Buckley, Jane S. Dempster, Mary M. Fraser, Robert Hall, Clara L. Harding, Agnes J. Jackson, Helen L. Jackson, Alice Oakeshott, G. Ruby M. Shaw, Oliver Tristram. Organ: Arthur H. Baker, John C. Bradshaw, Herbert W. Chuter, Harriett C. Dixon, Charles H. Duffield, Thomas Keighley, Herbert Sanders, Harry M. Sheaves. Violin: William Ackroyd, Katherine M. Baker, Thomas Jeavons. Viola: Gwynne Kimpton. Clarinet: Robert Smith, jun.

We were glad to notice some improvement in the performances at the Musical Artists' Society's Concerts, given at St. Martin's Town Hall on April 27 and the 11th ult. At the former we heard a Pianoforte Quintet in F minor by Miss Edith Swepstone, a well-written and effective work, well played by the composer, Messrs. Karl Henkel, Mistowski, Wright, and Albert. A Suite for violin and pianoforte, by Mr. Gerard F. Cobb, was performed by Mr. Percy Sharman and the composer. It contains some excellent music, and should be welcomed by violinists. Mr. Walter Fitton produced a Pastoral Romance and Rondo alla Tarantella for pianoforte from his own pen, two agreeable and musically specimens of the better class of *salon* music. Mr. Trevelyn David sang two inferior specimens of "shop songs" (whose composers shall be nameless) in a style which we can only describe as appropriate to the music. Miss Alice McFarlane attempted Lassen's "All Souls' Day" and Meyer Helmund's "Spanish Love Song." At the second Concert,

on the 11th ult., the Hillier Quartet party, hailing from Belgium, and consisting of Messrs. L. H. Hillier, Jean Pirson, Leon Mozin, and Henri Derouette made their *début* before an English audience in Schumann's E flat Pianoforte Quintet, Miss Llewella Davies being the pianist. It cannot be said that our Belgian guests' playing was a revelation. Their tone was weak, their intonation sometimes faulty (though the Continental pitch was used), and their *ensemble* nothing out of the common. A new Pianoforte Trio in E minor, by Mr. Sidney R. Cole, proved a work of some interest and worth, though neither its subject-matter nor its workmanship presented any remarkable features. The other novelties were a "Canon" for mezzo-soprano and tenor and three Waltzes for vocal quartet, by Mr. E. Van der Straeten; but they were so badly sung that we will not do the composer the injustice of judging his pieces from such a performance. Glinka's Trio Pathétique for pianoforte, clarinet, and bassoon received an artistic rendering from Messrs. F. Peachey, L. W. Beddome, and James.

The South London Musical Club gave its fifty-second private Musical Evening at Gresham Hall, Brixton, on the 5th ult., before a crowded and most appreciative audience. The *pièce de résistance* of an interesting programme was Mr. Henry Gadsby's male-voice cantata "Columbus," of which a finished and appropriately dramatic performance was given. Gernsheim's spirited, massive "Salamis," Bishop's "Bold Robin Hood," Naylor's sympathetic and melodious setting of Christina Rossetti's beautiful "Where sunless rivers weep," Mr. Cummings's "Oh! the Summer night," and Beale's merry madrigal "This pleasant month of May" were all sung with unflinching taste and effect; but in one or two other part-songs the intonation was not perfect, and a little more finish could have been desired. A tuneful, captivating chorus, "Lo! our silver censers swinging" (words by Lord Lytton), by Mr. J. P. Attwater, a member of the club, was well rendered and warmly received, the solo being expressively sung by Mr. E. G. Richardson. The other soloists were Mr. Harper Kearton (in "Columbus") and Miss M. Garland, who has a good voice and method, but who spoiled the gentle rhythmical flow of Lassen's "All Souls' Day" by an excessive indulgence in *tempo rubato*. It is possible to be most expressive even while singing "streng im Zeitmass," to use Wagner's favourite phrase. When will performers learn that rhythm is, next to melody, music's greatest charm? There was a small but capable orchestra, led by Mr. Arthur Payne, who also played two solos—Raff's hackneyed Cavatina and Wieniawski's hardly less hackneyed Polonaise. Mr. Charles Stevens conducted with care and judgment.

The following gentlemen offered themselves as candidates for the Principals of the Guildhall School of Music, rendered vacant by the death of Sir Joseph Barnby:—Dr. Horton Allison, Mr. J. Abram, Mr. W. S. Bambridge, Mr. J. M. Bentley, Dr. J. Bradford, Mr. O. Bradley, Mr. A. J. Caldicott, Mr. J. M. Crament, Mr. W. H. Cummings, Mr. R. Dunstan, Mr. E. Fowles, Mr. H. R. Gadsby, Mr. C. H. Allen Gill, Dr. F. E. Gladstone, Mr. C. J. Hargitt, Dr. Warwick Jordan, Mr. Li Calsi, Mr. H. Löhr, Herr Meyer Lutz, Dr. C. Maclean, Mr. J. McHardy, Mr. H. Morley, Mr. Hamish MacCunn, Mr. Lois Nicole, Dr. Joseph Parry, Mr. C. J. Phillips, Mr. J. L. Phillips, Dr. R. Rogers, Dr. F. J. Sawyer, Dr. Churchill Sibley, Dr. J. Smith, Mr. Isidore de Solla, Dr. E. H. Turpin, Dr. G. C. Verrinder, Mr. W. Wells, and Dr. C. L. Williams. The Music Committee of the Corporation of London met on the 18th ult. and selected five for submission to the Court of Common Council (with whom the appointment rests)—namely, Mr. A. J. Caldicott, Mr. William H. Cummings, Dr. F. J. Sawyer, Mr. William Henry Thomas, and Dr. E. H. Turpin. Curiously enough, this selection brings in representatives of the Royal College of Music, Royal Academy of Music, Guildhall School of Music, Trinity College, London College of Music, and Royal College of Organists.

The Bayreuth representations of "Der Ring des Nibelungen," which mark the twentieth anniversary of the original production of the Tetralogy, will commence on the 19th of next month. We have already specified in detail the order of performances, and are now able to give the

definitely arranged list of artists taking part—viz., Mesdames Lilli Lehmann and Gulbransson (*Brunhilde*), Rosa Sucher (*Sieglinde*), Brema (*Fricka*), Schumann-Heink (*Erda*), Reuss-Belce (*Gutrune*), Weed (*Fraia*), von Artnor, Fremstadt, and another lady not yet chosen (*Rhine Daughters*); Herren Burgstaller, Gruning, and Seidel (*Siegfried*), Brauer (*Mime*), Perron (*Wotan*), Vogl (*Loge*), Friedrichs (*Alberich*), Grengg (*Hagen*), Gerhauser (*Sieg-mund*), Elmblad (*Fafner* and *Hunding*), Wachter (*Fasolt*), Gross (*Gunter*), Bachmann (*Donner*). Frau Cosima Wagner has secured the co-operation of Professor Carl Klindworth in the artistic management of the Festspiele, one of the oldest and most experienced of Wagnerian disciples, by whose services that institution cannot but be greatly benefited.

An attempt, deserving of every encouragement, is being made to establish an annual series of Concerts of chamber music in connection with the Croydon Conservatoire of Music, and the first Concert of the first season was given on the 12th ult., in the Small Public Hall. The programme was distinctly interesting, and included Sinding's Sonata for violin and pianoforte, Raff's Trio in G major, and a Quartet for pianoforte and strings, by Henry R. Rose, the composer himself taking the pianoforte part. This is a melodious and pleasing work in four movements, each of which displays a thorough command of the resources of the various instruments. The other artists taking part in the Concert were Mr. Frederiksen (violin), Mr. R. Carrodus (viola), Mr. W. C. Hann (violoncello), and Mr. Ernest Kiver (pianoforte), and Madame Clara Samuelli's vocal contributions afforded agreeable variety. Intending subscribers to the second Concert, on the 26th ult., were invited to a short analytical Lecture on the previous Friday, at the Conservatoire, an excellent idea, which, no doubt, bore good results.

The Violin Recital given by Miss Irma Sethe at St. James's Hall, on April 30, was artistically very successful, the young lady violinist giving a very refined and piquant rendering of Max Bruch's clever and effective "Scotch" Fantasia, which is justly a favourite with Mr. Sarasate. She also played with much grace and charm pieces by Corelli, Chopin, and Sarasate. There was an efficient orchestra, under the direction of Mr. Gustav Ernest, which performed Schubert's "Unfinished" Symphony in B minor and the Overtures to Beethoven's "Egmont" and Wagner's "Flying Dutchman" in fairly good fashion. At her second Recital, which took place on the 21st ult., in the same hall, Miss Sethe gave an interpretation of Bach's Chaconne in D minor for violin alone that may be said to have distinctly increased her reputation in England. Mrs. Fisher-Sobell, associated with the reciter, played in a sympathetic manner the pianoforte part of Grieg's Sonata in C minor (Op. 45) and Mr. Fisher-Sobell was the vocalist.

The Streatham Choral Society, which for several seasons has done excellent work, gave a spirited performance of "Elijah," on the 4th ult., in the local Town Hall. The tenors were exceedingly few in comparison with the other choral divisions, but those present zealously strove to prevent any serious shortcomings as regards balance of tone, and the result of their efforts was happier than might have been expected. In the rendering of the choruses generally, decision and steadiness were not wanting, and the Baal scene and "Be not afraid" were specially well given. The music of the title-part was conscientiously and expressively sung by Mr. Arthur Walenn. A decided success was achieved by Miss Greta Williams in "O rest in the Lord," Miss Mabel Berrey was not overtaken in the soprano airs, and Mr. Braxton Smith tastefully sang the tenor solos. There was a professional orchestra, and Mr. Stewart Macpherson had complete control of his forces.

The Parks combined bands, consisting of ninety-two players, engaged by the London County Council for performances in open spaces of the Metropolis during this summer, were heard on the 20th ult., at Queen's Hall, in several of the pieces forming the *répertoire* for the season. The programme was of a popular description, the only composition offering difficulties worthy the name being the Overture to "Hansel und Gretel," arranged by Mr. W.

Short. With the exception of two or three double-basses and the drums, wind instruments solely were employed. Marches, dance movements, and light trifles predominated, nearly all of which were given with abundant spirit. A stronger infusion of higher-class music would have been more satisfactory to those who are desirous that the Parks bands should improve public taste and exercise an educational influence generally. Songs from Madame Florence Winn and others interspersed the orchestral performances.

MR. BONAWITZ gave two Concerts at the Queen's (Small) Hall, on the 9th and 16th ult. respectively. The first was a Historical Recital of keyboard music, on the lines made familiar by Mr. Bonawitz's previous efforts in this direction—that is to say, it commenced with a number of organ pieces composed in the fifteenth and sixteenth centuries, went on from these to the harpsichord music of the sixteenth, seventeenth, and eighteenth, and wound up with a number of pianoforte pieces by representative composers for that instrument. These, numbering forty-five in all, were played from memory without a slip. The harpsichord pieces were played on a fine instrument lent by Messrs. Broadwood, who also supplied the pianoforte which Mr. Bonawitz used for the later pieces. The Concert of the 16th consisted exclusively of Mr. Bonawitz's own compositions and included a Quartet and Quintet for pianoforte and strings.

MRS. OWEN LEWIS's programme at the Queen's (Small) Hall, on the 2nd ult., was particularly strong in its instrumental features. With the experienced Mr. Hans Wessely and Mr. Paul Ludwig the Concert-giver took part in Raff's Trio in A minor (Op. 155) for pianoforte, violin, and violoncello, the performance being thoroughly satisfactory. For her solo essay Mrs. Owen Lewis selected Chopin's Ballade in G minor (Op. 23), the grace and melodic charm of which were effectively brought out. Another acceptable piece was Saint-Saëns's Rondo Capriccioso (Op. 28), played with much spirit and breadth of style by Mr. Wessely. Miss Ethel Bevans successfully sang Goring Thomas's "A Summer Night" and Denza's "A May Morning," and for the final selection there was Rubinstein's Sonata for pianoforte and violoncello in D major (Op. 18), ably interpreted by Mrs. Owen Lewis and Mr. Paul Ludwig.

THE Royal Engineers' String Band, following the example of the Royal Artillery Band, gave a Concert in Queen's Hall, on the 1st ult., under the conductorship of Herr Sommer. The programme was of a less ambitious character than is customarily presented by Cavaliere Zaverthal and his efficient force; but three compositions called forth the highest powers of the executants, who, on the whole, were equal to the occasion. Mendelssohn's impetuous "Ruy Blas" Overture was played with spirit, a fair amount of delicacy marked the rendering of the Prelude to "Lohengrin," and there was no lack of care in the performance of Grieg's "Sigurd Jorsalfar" Suite. The ballet music from Goldmark's "Die Königin von Saba," Gounod's "Saltarello," and Wagner's "Träume" were also given with the regard for expression upon which so much of the effect of these pieces depends.

AT St. Anne's Church, Soho, on Ascension Day, Bach's cantata "God goeth up" was sung at the eight o'clock Evensong, with orchestral accompaniment. Bach's Church cantatas are too rarely heard in our churches, and, to the best of our belief, this most interesting work has never before been given in London. The soloists were Master Bertie Miller (soprano), Master Tuck (alto), Mr. James Horn-castle (tenor), and Mr. Thomas Sweeney (bass). The fine opening chorus, "God goeth up with shouting," was admirably sung—as was, indeed, all the first part of the work. In the second part the extremely difficult trumpet *obbligati* were not quite satisfactory, but the work—which makes great demands both on the band and the singers—would be heard to far greater advantage if given a second time. Mr. D. J. Caldwell was at the organ and Mr. E. H. Thorne conducted.

MISS NORA BOYLE, who gave a Concert on the 9th ult., at the Queen's (Small) Hall, is a young violinist, who, although scarcely out of the advanced student stage, has acquired a technical command of her instrument

which indicates considerable natural aptitude. Power of expression and the higher attributes which go to make up the artistic executant Miss Boyle has yet to gain, but having acquired so much, further study and judicious training should enable her to surmount the greater difficulties of her art. Miss Boyle's most successful effort was in Vieuxtemps's "Fantasia Appassionata," but much merit was attached to the renderings of Mendelssohn's Concerto in E minor and Saint-Saëns's "Introduction and Rondo Capriccioso." Some pianoforte solos were contributed by Mr. Sydney Hann and recitations were given by Mr. H. Legerton.

THE well-known Monte Carlo Orchestra, directed by M. Léon Jehin, gave the first of a series of daily performances at the Imperial Institute on the 9th ult., when the Prince of Wales and other members of the Royal family were present. The works played were not of a kind to test the highest qualities either of conductor or orchestra, but they were sufficiently good to enable both to exhibit conspicuous merits. The players are obviously capable artists, and, being accustomed to play together constantly under the same chief, their *ensemble* is naturally excellent. They play with plenty of *entrain* and (as far as open-air conditions permit judgment) with sufficient delicacy. Their *répertoire* is large and varied and includes many works not known in this country. The Monte Carlo Orchestra will play at the Institute until the 24th inst.

MR. and MRS. LIVESEY CARROTT's annual Concert in the Queen's (Small) Hall, on the 11th ult., brought the first performance of "Martha," a sacred cantata for ladies' voices. A vein of devotional feeling runs through Mr. Carrott's new work, and the effect of the whole is less monotonous than is often the case when no male voices are engaged in a composition consisting of over a dozen numbers. Both taste and skill are apparent throughout, and a fairly imposing climax is reached with a soprano solo and chorus, "O magnify the Lord." The three solo parts were adequately rendered by Miss Hilda Wilson (as a *Narrator*), Miss Alice Simons (*Mary*), and Mrs. Livesey Carrott (*Martha*), and the chorus was commendable. Mr. Carrott conducted. To the miscellaneous second part Mr. Joseph Norman contributed violoncello solos.

THE following Concerts, by reason of their excellence, merit record:—Miss Eva Young, who gave her first Concert on the 8th ult., is a pianist of considerable promise, her playing on that occasion indicating conscientious study and an artistic temperament.—Messrs. Colson and Hill, who respectively affect the violin and violoncello, gave proofs of their abilities, on the 12th ult., at the Steinway Hall. They were assisted by Miss Rosa Leo, Miss Maggie Davies, Madame Himing, and Mr. Charles Copland. Miss Bonavia was the pianist.—Mr. Gordon Tanner, assisted by Mr. Siegfried, a Polish pianist, was heard in an interesting programme on the 21st ult., at St. James's Hall; and the same evening, at the Queen's (Small) Hall, Miss Isabel Hirschfeld proved herself worthy of artistic esteem as a pianist.

THE following Competitions have taken place at the Royal Academy of Music recently: The Charles Mortimer Prize for composition was awarded, on April 28, to William H. Reed (Frome, Somerset). J. C. Holbrook and Elsie E. Horne were commended. On April 29, the Parepa-Rosa Scholarship was awarded to Emily Gertrude Drinkwater (Cardiff), and the examiners highly commended Liliano Isabel Newbiggin, Jessie Georgina Stewart, and Gertrude Annie Snow. The Sterndale Bennett Scholarship was awarded, on the same day, to Joseph Charles Holbrook (London), and the examiners highly commended H. W. Withers and C. H. W. Hickin. The Prize offered by the Magpie Madrigal Society for the composition of a madrigal has been awarded to Harriett Claiborne Dixon (Bradford).

MR. HENRY R. A. ROBINSON's annual Concert took place on April 28, at the Blackheath New Concert Hall. The artists engaged were Madame Isabel George, Miss Mary Morgan, Mr. Faithful Pearce, Mr. John Peachey, Mdlle. Adelina Dinelli (violin), Mr. Clement Hann (violoncello), and Mr. Henry R. A. Robinson (pianoforte). The Concert-giver gave an admirable performance of Schumann's Sonata in G minor (Op. 22) and a brilliant rendering

of Weber's "Rondo Brillant." The programme also included the Air and Variations from Beethoven's "Kreutzer" Sonata, played by Mr. Robinson and Mdlle. Dinelli, and the *Andante* and *Finale* from Mendelssohn's Sonata for pianoforte and violoncello, played by Mr. Robinson and Mr. Clement Hann.

AN Industrial Exhibition, on a magnificent scale, was opened on the 1st ult., at Berlin, in the presence of the Emperor, and musically graced by the festal strains of Wagner's "Kaisermarsch" and of Beethoven's Hymn "Die Himmel rühmen," sung by the Liedertafel. The section representing musical instruments and their constituent parts is particularly interesting and exhaustive, giving a fairly complete picture of the progress made in the various branches of the industry. The Exhibition, which will continue during the summer, is replete with special attractions of a less technical order, amongst the orchestras performing in the spacious grounds being that of the Khedive, numbering sixty musicians, under the direction of Major Faltis Bey.

THE Lincoln and Peterborough Festival will be held in Lincoln Cathedral on the 17th inst. At the afternoon service Mendelssohn's "Elijah" will be performed, and at the evening service Rossini's "Stabat Mater" and Haydn's "Creation," Parts 1 and 2. The principal soloists will be Miss Anna Williams, Miss Lucie Johnstone, Mr. Ben Davies, and Mr. Watkin Mills. The orchestra will be under the leadership of Mr. Alfred Burnett, and the chorus of 500 singers will comprise the Lincoln and Peterborough Cathedral choirs, with contingents from Lincoln, Boston, Gainsborough, Grantham, Louth, Nottingham, and Sleaford. Dr. Haydn Keeton will preside at an organ erected for the occasion, and the conductor will be Dr. George J. Bennett.

THE Handel Society presented an excellent programme, on the 13th ult., at St. James's Hall. It contained Purcell's fine anthem "Praise the Lord, O Jerusalem"; Dr. Parry's vigorous setting of Shirley's funeral ode, "The glories of our Blood and State"; Mr. Somervell's "Forsaken Merman," the solo in which was rendered with artistic feeling by Mr. Francis Harford; Brahms's "Ave Maria" for women's voices (Op. 12); and Mendelssohn's setting of the 114th Psalm. The choir sang with intelligence, if not always with the precision and finish that were desirable, and Mr. E. J. Croager rendered valuable assistance at the organ. Mr. J. S. Liddle conducted.

MRS. COUPER CRIPPS'S Vocal Recital at Steinway Hall, on the 15th ult., introduced specimens of various styles. A good voice, telling method, and command of feeling were advantageously manifested by Mrs. Cripps in several contributions; but she did nothing better than the air from "Jephtha," "Scenes of horror, scenes of woe," in which evidence of dramatic power, no less than conscientious adherence to the text and high intelligence, was forthcoming. Other songs were furnished by Miss Emma Allitsen, Mr. Lawrence Kellie, and Mr. John Morley. The Sylvan Part-Singers distinguished themselves in Horsley's "By Celia's arbour."

At Trinity College, London, the following Scholarships and Exhibitions will be competed for next month: The Henry Smart Organ Scholarship, Queen Victoria Composition Scholarship, one Pianoforte Scholarship, and one Vocal Scholarship, all tenable for three years; the Benedict Pianoforte Exhibition, Sims Reeves Vocal Exhibition, and one Exhibition in each of the subjects of Organ, Violin, Viola, Violoncello, and Double-Bass, all tenable for one year. These Scholarships and Exhibitions are open to all-comers under the regulations, and to-day is the last day on which the names of candidates will be received.

MISS FLORENCE HAWKINS'S Concert at Steinway Hall, on the 8th ult., included excellent performances on the violin and pianoforte by Miss Gertrude Collins and Miss Ada Calkin respectively. The hackneyed "Shadow Song" from "Dinorah" was creditably rendered by Miss Mabel Calkin, and Miss Florence Hawkins displayed some taste in songs by Bemberg, F. E. Bache, and Noel Johnson. The chief vocal honours were gained by Mr. Edwin

Wareham, who gave with admirable effect Chaminade's "Viatique" and Oscar Meyer's "Du bist wie eine Blume" and "To the woods."

MADAME HELENE GRANDEDEIERE, who was introduced to a London audience, on the 13th ult., at a Concert given at the Queen's (Small) Hall by her teacher, Madame Harrie Middleton, possesses a light soprano voice of pleasing quality, which, judging by her singing on this occasion of Mendelssohn's scena "Infelice" and "Io son Titania," has been excellently trained. Songs from Miss Adah Sivad, Miss Neil Fraser, and Mr. George Erskine, and pianoforte and violoncello pieces, respectively played by Mr. Algernon Ashton and Herr Gallrein, made up an agreeable evening.

THE Strolling Players' Amateur Orchestral Society concluded its season with what must be regarded as a successful performance, at Queen's Hall, on the 7th ult., when the scheme, admirably conducted by Mr. Norfolk Megone, included Beethoven's Symphony in B flat (No. 4), which was rendered with all the brightness which this cheerful work demands; Smetana's Overture to his picturesque opera "Die verkaufte Braute," and a Suite by Mr. E. Matt, a member of the orchestra. Miss Marie Titiens, Mr. Novara, and Mr. Marini gave vocal selections.

THE annual Meeting of the Tonic Sol-fa College was held, on the 18th ult., at the Queen's Hall, Archdeacon Sinclair presiding. Mr. Robert Griffiths, the secretary, said the annual returns of the English and Scotch Education Departments showed an increase of Tonic Sol-fa children in the elementary schools of the three kingdoms of 222,344 for the year ending September, 1895. During the evening choruses and part-songs were rendered by two adult and one children's choirs, the latter singing at sight an anthem composed for the occasion by Mr. Proudman.

MISS LUCIE HILLIER and Miss Helen Buckley, assisted by M. Emile Sauret, gave an excellent Concert, on the 11th ult., at Steinway Hall. Miss Hillier and M. Sauret's renderings of Emile Bernard's Suite for pianoforte and violin (Op. 34) and Emil Sjögren's second Sonata in E minor (Op. 24) for the same instruments were fully appreciated by a numerous audience, and Miss Buckley's tasteful and finished singing of an attractive selection of songs was a feature of the evening.

THE Kyrie Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah," on the 5th ult., in Christ Church, Watney Street, St. George's-in-the-East. The soloists were Miss A. Wilmot-Briggs, Miss Erminie Tatham, Mr. Wilfrid Pepper, and Mr. Edgar Archer; and, on the 13th ult., the Choir gave a performance of "St. Paul" in All Hallows, Bromley-by-Bow. The solo parts were sung by Miss Cecilia Gray, Madame Lily Howard, Mr. Ager Grover, and Mr. William Irvine. Dr. E. H. Turpin accompanied on the organ.

THE programme of the Royal Amateur Orchestral Society, on the 13th ult., contained three interesting new movements by Dr. Cresser, respectively entitled "The Greeting," "Conviviality," and "Merry Drollery," the themes of which are based upon folk-tunes. Other notable performances were those of Beethoven's "Pastoral" Symphony and Massenet's "Phèdre" Overture. Mrs. Katharine Fisk and Mr. J. A. Bovett were the vocalists, and Mr. Isidor Cohn played Weber's "Concertstück." Mr. George Mount conducted.

SIGNOR SIMONETTI gave an Orchestral Concert at St. James's Hall on the 12th ult., when this refined and artistic violinist was heard in Brahms's Concerto in D (Op. 77) and Mendelssohn's work of like form. Some violin solos by Tschaiikowsky and Wieniawski were also played with facility and appropriate expression. The orchestra, conducted by Mr. F. H. Cowen, gave effective renderings of Wagner's "Siegfried Idyll," Méhul's Overture to "Le Jeune Henri," and Beethoven's "Prometheus" Overture.

MISS ALLITSEN'S Concert, which chiefly consisted of her vocal compositions, attracted a large audience to St. James's Hall on the 4th ult. An excellent selection of this clever lady's lyrics was effectively sung, the artists engaged being Miss Macintyre, Miss Palliser, Miss Ada Crossley, and Messrs. Hirwen Jones, Edwin Wareham,

Hayden Coffin, and Thorndike. Pianoforte and violin solos were respectively contributed by Miss Fanny Davies and M. Nachéz, and Mr. F. Upton recited.

A MEMORIAL tablet of beautiful design and workmanship, in memory of the late Mr. C. W. Lavington, late organist of Wells Cathedral, has been placed on the West wall of the South transept. The tablet bears the following inscription, surmounted by a St. Andrew's cross in gold: "Placed by the Dean and Chapter to the memory of Charles Williams Lavington, for fifty-three years Organist of this Cathedral, in life and office serving to the glory of God. Born, Feb. 20, 1819; died, Oct. 27, 1895."

THE seventieth birthday of Herr Carl Bechstein, the head and founder of the famous pianoforte manufactory, is to be specially celebrated to-day at Berlin. Herr Bechstein, who gained his practical experience at different factories in Berlin, Paris, and London, established the business in 1856, his instruments soon obtaining a world-wide reputation. Three of his sons are assisting in the management of the firm, which now turns out some 3,500 instruments annually.

THE first of three Vocal Recitals was given at Steinway Hall on the 21st ult., by Mr. Forrest Scott, a promising young baritone, who has studied with Signor Manuel Garcia. He was assisted in the performance of an artistically selected programme by Miss Appleby, Mr. Julian Pascal, and Mr. Charles Fry, who recited with excellent effect "The Raven," to the accompaniment of Mr. Stanley Hawley's music, played by the composer, who also officiated as accompanist to the songs.

MISS FLORENCE SHEE gave her annual Concert at the Queen's (Small) Hall on the 4th ult., when her expressive singing of songs by Somervell, Goring Thomas, Bizet, and Pergolesi testified to her artistic abilities. Other vocalists, whose efforts were equally appreciated by a numerous audience, were Miss Florence Oliver and Mr. Bispham. The programme also contained some pianoforte and violoncello solos, which were effectively rendered by Mr. Carl Weber and M. Hollman.

MISS HOLLAND'S estimable choir fully sustained its reputation on the 14th ult., at the St. Martin's Town Hall, when performances were given of Mr. Arthur Somervell's "Power of Sound," a setting by Miss Holland of some lines by Sir Alfred C. Lyall, entitled "After the Skirmish," and Mr. A. M. Goodhart's choral ballad "Sir Andrew Barton." The solos in Mr. Somervell's work were admirably sung by Mrs. Rice Holmes and Mr. Lynam Knight.

ON the 7th ult. Mendelssohn's "St. Paul" was given at St. Mary's, Newington, under the direction of Dr. Jacob Bradford, Mr. W. Rayment Kirby presiding at the organ and Mr. Percy J. Bradford at the pianoforte. The solos were entrusted to Master Frederick Beament, Messrs. P. J. Bradford, Sadleur Brown, and A. G. Cunningham. The chorus numbered one hundred and consisted of members of the Newington Choral Society and of St. Mary's choir.

THE Psalmody Class of Union Chapel, Islington, brought its season to a close on April 29, by giving an excellent performance of "Rebekah," by the late Sir Joseph Barnby, and the "Good Shepherd," by Mr. J. F. Barnett. The soloists were Miss Florence Monk, Miss Rose Dafforne, Mr. Iver McKay, and Mr. J. A. Macfarlane. Mr. R. Williamson conducted, and Mr. Fountain Meen accompanied both works upon the organ.

THE programme of Miss Louise Nanney, and Mr. Arthur Barlow's Concert, which took place on the 11th ult., at Steinway Hall, acquired distinction by the inclusion of Schütt's brilliant Suite (Op. 46) for violin and pianoforte, which was admirably played by Miss Nanney and Mr. Stanley Hawley. The singing of Madame Clara Samuel and Mr. Barlow went to make up an enjoyable afternoon.

MR. BRUCE STEANE'S sacred cantata "The Ascension" was performed at St. Philip's Church, Battersea, on Ascension Day, and repeated the following Sunday, under the conductorship of the composer. Mr. Sidney Preston ably presided at the organ, and the solos were well rendered by Messrs. Ward, Haldane, and Squires, and Masters Williams and Winterflood.

MISS ALICE ROSELLI gave her annual Concert at Chelsea Town Hall, on the 6th ult., when she was assisted by Madame Agnes Larkcom, Madame Lena Law, Madame Enriquez, Mr. Henry Beaumont, Mr. J. A. Bovett, and Mr. Santley; also Miss Cecile Elieson (violin) and Mr. Julian Pascal (pianoforte). Miss Bessie Waugh was the accompanist.

THE annual Concert given by the Choir of the Chapel Royal took place at Bridgewater House on the 21st ult. A number of old English glees and madrigals were performed, and the programme included a song entitled "The Mother's vision" and an "Old English Suite," both by Dr. Cresser, the organist and composer of the Chapels Royal.

MISS HARDING gave an attractive miscellaneous Concert, on the 13th ult., at the Steinway Hall. The Concert-giver sang an excellent selection of songs in a refined and sympathetic manner, and received admirable assistance from Mrs. Emslie-Cran, Mr. Theodore Byard, Mr. J. Robertson, and M. Nachéz.

THE Merchant Taylors' School Choral Society gave its twenty-first annual Concert in the large hall of the school, Charterhouse Square, on the 5th ult. The programme included Anderton's "The Norman Baron" and Fox's "Jackdaw of Rheims." Mr. Edmund Rogers conducted.

THE twenty-eighth of the monthly series of free Organ Recitals at the Dutch Church, Austin Friars, was given, on the 21st ult., by Mr. Rudolph Loman. The programme included pieces by Handel, Mozart, Bach, Guilman, and Mendelssohn.

DR. LEMARE was presented, on the 15th ult., with a purse of gold, subscribed by members of the choir and orchestra of the Bournemouth Festival, in appreciation of his services in connection with that occasion.

AN interesting Lecture, entitled "Music and Mind," was delivered before the members and friends of the Guild of Church Musicians, on the 7th ult., by Mr. George A. Stanton.

OBITUARY.

IN WILLEM FREDERIC GERARD NICOLAÏ, the director of the Royal Conservatorium at The Hague, whose death occurred on April 25, Holland has lost one of her foremost and most widely-known musicians and highly meritorious teachers. He was born November 20, 1820, at Leyden, and studied at the music school of his native town and afterwards at the Leipzig Conservatorium, where he was a pupil of David and Moscheles. Returning to Holland in 1853, he became organist of the French Protestant Church in The Hague, and was appointed to a professorship at the Royal Conservatorium, and, on the death of Lubeck, in 1865, succeeded to the directorship of that State-subsidized institution, a position which he occupied until his death. He was also one of the founders and president of the "Nederlandsche Toonkunstenaars Vereeniging" and director of the "Toekomst," a society providing pensions for aged musicians, founded and endowed by Jenny Lind. The periodical Concerts in connection with the latter, conducted by Nicolaï, were amongst the first to introduce the works of Wagner and Berlioz in Holland. As a composer of *Lieder* the deceased takes high rank, many of them having achieved great popularity throughout the Netherlands, Germany, and elsewhere. His oratorio "Bonifacius" was repeatedly performed in Belgium and Germany; he was also the composer of a setting of Schiller's "Lay of the Bell"; of a cantata, "The Swedish Nightingale," dedicated to the memory of Jenny Lind; of a Symphony, and other orchestral works. For the last twenty-five years he had been the editor of the excellent musical periodical *Cecilia*.

THE tenor VILLARET, for twenty years one of the most brilliant and popular singers at the Paris Opéra, died on April 27, at Suresnes, having all but completed his sixty-sixth year. He was originally employed as a workman at a brewery in Avignon, when his fine voice attracted the attention of Royer, then director of the opera, who forthwith engaged him at a commencing salary of 5,000 francs.

After only a few months' study under Delsarte, the former *ouvrier* was able to make his *début* in March, 1863, as *Guillaume Tell* in Rossini's opera, with enormous success, due not to the charm of his voice alone, but also to his intelligent appreciation of the part. From that time onward he became an established favourite at the Opera, successfully assuming one leading part after another, his acting improving with his singing—but, curiously enough, he never "created" a rôle. After twenty years' loyal service to the Institution which had raised him to the prominent and remunerative position he occupied, he retired in October, 1882, while yet in the zenith of his popularity and powers, and has since lived quietly at Suresnes.

Another once highly popular French operatic singer, who also appeared on several occasions in London, the tenor MICHOT, died on April 23, at Paris, at the age of sixty-six. A native of Lyons, he commenced his career by singing at second-rate theatres in the provinces, and eventually coming to the capital was obliged to accept employment at a *café concert*, where he was "discovered" by Adolphe Adam, who took him in hand. He was engaged at the Théâtre Lyrique, where he made his *début* in 1856 with great success in Girey's "Richard Cœur de Lion," subsequently assuming many other parts, his splendid and sympathetic voice chiefly arousing the enthusiasm of his audience, while he had but little training and an unimposing stage presence. It was on the latter account that Gounod hesitated before entrusting him with the part of *Roméo* in the original performance of "Roméo et Juliette" in 1867, at the Théâtre Lyrique, when, however, he fully justified the composer's choice. Michot, who was also for some years engaged at the Grand Opéra, sided with the Commune in 1871, suffered imprisonment for a time, and his appearance subsequently at the Opera of his native Lyons being made the occasion of noisy political demonstrations, he retired from the lyrical stage, and for some years past resided at Chatou, having become totally blind.

The death is announced, on April 30, at Bergamo, of the distinguished Italian composer, ANTONIO CAGNONI. He was born at Godiasco in 1828, and studied at the Milan Conservatorio. At the age of nineteen he wrote the *opera buffa* in two acts, "Don Bucefalo," which became enormously popular and maintained itself in the repertory of Italian theatres for over twenty-five years. It remained his principal success, though followed by a large number of other works of a similar order, including "Michele Perrin," "Capriccio di donna," and "Papà Martin." The last-named was successfully produced in an English adaptation, by the late Carl Rosa, at the Lyceum, in 1875, with Madame Rose Hersee and Mr. Santley in the principal parts. An opera seria, "Ré Lear," written by the deceased, was never brought out. Some eighteen years since, Cagnoni accepted the musical conductorship of the Cathedral in Novara, and devoted himself exclusively to the composition of sacred music.

Dr. FRANZ GRANDAUR, who recently died at Munich, at the age of seventy-four, had been long associated, in a literary and artistic capacity, with the Royal Theatre of the Bavarian capital. He was stage manager for eighteen years, from 1869, and the able author of a German version of the librettos of Isouard's, Gounod's, and other French composers' operas, and of the revised German version of Mozart's "Don Giovanni," in use at the Munich Opera. He was also the author of the highly interesting and exhaustive work, "Chronik des Münchener Hoftheaters."

FRANZ GASSI, formerly the principal tenor at the Royal Opera, Budapesth, died on April 23, at the age of forty-five. He belonged to a wealthy Hungarian family, but had conceived a passion for the operatic stage, and, gifted with a very fine voice and splendid physique, he attracted the attention of Hans Richter, who, in 1875, introduced him to Wagner, at Bayreuth. The latter, designing him for the part of *Siegfried* at the impending Festspiele, personally superintended his studies for a time, but eventually changed his mind. Gassi thereupon accepted an engagement at the Budapesth Opera, where his career was highly successful until failing health compelled him to abandon it.

PAOLO ROTONDO, a distinguished musical amateur, highly esteemed in musical circles of Naples, died in that town last month, aged sixty-eight. He was an able violinist,

and his quartet parties constituted a brilliant feature in Neapolitan society for the last forty years, being frequently called by eminent musicians of the day, who frequently took part in the performances. He was a personal friend of Mercadante, Bottesini, and other celebrities, and a liberal patron of struggling talent. He leaves a most valuable musical library and one of the richest private collections of musical instruments and works of art. The funeral of the deceased was attended by all the most noted artists—musicians, painters, and sculptors—in the town.

A promising young musician, ERNESTO MAIANI, died at Bologna on the 7th ult. A pupil of the Liceo Musicale of Bologna, he gained a prize in one of the competitions opened by Signor Sonzogno, with a one-act opera, "Cavaliero d'amore," produced some three years ago at Milan with some success. He was also the composer of some piano-forte pieces and had but recently completed a new operatic work, entitled "La Peri," with a libretto by Professor Albini. The deceased was an ardent follower of Wagnerian doctrines.

We have to record the death, on April 26, after a three days' illness, of ANATOLKA VON HILLER, the widow of Ferdinand von Hiller, the eminent composer, held in such great personal esteem in England during his lifetime. Frau von Hiller was, in her earlier days, as Mdlle. Hogé, a much admired vocalist, and it was for her that Hiller wrote the well-known pieces for soprano and male quartet. She was married to the composer in 1841, in Italy, and on the death of her husband, in 1885, was granted a pension of three thousand marks a year by the municipality of Cologne. She was in her seventy-seventh year. Her daughter is the wife of the esteemed pianist, Professor Kwast, of Frankfurt-on-Main.

On the 21st ult., HENRY HERSEE, aged seventy-six, well-known musical critic on several papers and author of the English librettos of many operas, including "Carmen," "Aida," "Merry Wives of Windsor," &c. He also wrote an original libretto for Mr. Cowen's first opera, "Pauline," founded on the "Lady of Lyons."

We have also to record the following deaths:—

On April 11, at Milan, STEFANO INTERDONATO, advocate, author of a number of operatic librettos, aged fifty-two.

On April 12, at Zurich, ARNOLD LANG, editor of the *Schweizer Sängerverzeitung*, zealous promoter of singing in elementary schools, composer of popular "Singspiele," aged fifty-eight.

On April 15, at Utrecht, A. W. P. HANAU, for many years choral director, conductor of the choir of the Church of Saint Dominique, aged sixty-three.

Recently, at Zara (Dalmatia), Count NICOLÒ DE STER-MICH DE VALCROCIATA, distinguished amateur, composer of the operas "Desiderio" and "La madre slava," the latter produced at Trieste in 1865.

Recently, at Brussels, AUGUSTE CHARLES, excellent flautist, professor at the Conservatoire, aged sixty-three.

On April 19, at St. Gall, EDUARD STEHLE, organist, professor at the Musical Academy, Winterthur, son of Cathedral Capellmeister E. F. Stehle, aged twenty-seven.

On April 20, at Naples, LUIGI GAVAUDAN, pianoforte teacher, composer of a Symphony, his only work, aged seventy-three.

On April 21, at Naples, MICHELE PELUSO, for many years first flautist at the Teatro Bellini, professor at the Conservatorio, aged eighty.

On April 21, at Vienna, EDUARD PREUSS, professor of music, aged fifty-four.

Recently, at Antwerp, PIET HOUBEN, violinist, professor at the Musical Academy.

On the 2nd ult., at Leipzig, JULIUS STURM, the well-known German poet, whose lyrics have met with innumerable musical settings, aged eighty.

On the 7th ult., at Posen, JULIUS TAUWITZ, director of music, able composer, aged seventy.

On the 8th ult., at Markneukirchen, ANTON CÜTTER, violin maker, aged forty.

Recently, at New York, GIOVANNI AMEROGIO, the ballet-master of the Frankfurt Stadt-Theater, and afterwards of the Metropolitan Opera House, New York.

On May 10, at Giessen, GUSTAV ADOLPH FELCHNER, Musical Director of the University, aged sixty-four.

CORRESPONDENCE.

"SOME NEW CHROMATIC HARMONIES."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The man who is able to make an addition "to the present resources of the composer" may well claim a niche in the temple of fame; but I fear Mr. Dunton's letter does not prove him to be such. The mediant triad major is nearly as old as the hills, and the mediant seventh is to be found in Wagner. The chromatic seventh on the super-dominant is employed by Mozart, and is at least as old as Purcell. The major triad on the leading note is by no means "at present unrecognised"; at all events, it was recognised by Schubert. The notation of these chords is a matter of dispute; but of their more or less frequent employment there can be no question.

I do not think Mr. Dunton will succeed in persuading musicians to abandon the notation of the two augmented sixths, seeing that these do not in the least sound like minor sevenths. But if he wishes for examples of the minor seventh on the subdominant and the minor subtonic ("minor third" in the last paragraph of his letter must be a misprint for the latter) he may find both in Grieg. The seventh on the minor subtonic also occurs in the first recitative of Beethoven's "Mount of Olives."—Your faithful Servant,

ARTHUR T. FROGGATT.

Grosvenor House, Dudley,
May 8, 1896.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Nowadays an, unfortunately, increasing number of people seem to be under the impression that Handel did not know how to write, so it is perhaps not to be wondered at if one hears that the late Sir George Macfarren's writings on harmony are "old-fashioned," "out of date," &c.

In your May issue Mr. W. F. Dunton gives examples of "Some New Chromatic Harmonies," which he says cannot be accounted for by Macfarren. From this remark, however, I beg to differ.

Mr. Dunton bases his remarks on the supposition that his examples are each in one key only, while I contend that each necessitates a modulation, or, rather, transition. Viewed by this light the unaccountable chords become merely dominant sevenths and ninths.

To make my meaning clear, let us look at the chromatic scale of C:



This shows us that G♯ is foreign to the key of C, and therefore Ex. 1 modulates, and so on, with the rest.

I therefore hold that instead of being "new chromatic chords," they are only "old diatonic ones"; Exs. 1, 2, and 6, being in A; 3, in B; 4, in E; and 5, in G.

GERALD W. CRAWFORD.

May 11, 1896.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The "New Chromatic Harmonies" you publish in THE MUSICAL TIMES this month are no doubt interesting to a certain extent, as showing an enterprising spirit in the writer; but that they are all new, or "add to the resources of the composer," is questionable.

The composer, who is "born and not made," does not wait for chords like a bricklayer at a wall waiting for bricks; if a new chord be required he makes it himself on the spot. Such was Wagner, and such have been and are many others whose utterances are not in word only, but in power, and who therefore cannot be disregarded.

As to any particular chords being "unrecognised," this is merely the fault of the system which does not recognise

them, for the best system of theory is that which can classify everything, leaving that which is bad to condemn itself.

Some of the harmonies on page 338 seem to suggest another key much too definitely for good chromatic harmony, which is probably the reason that they have not recommended themselves sufficiently to be used before—i.e., those that are new. That in No. 3 I call to mind as occurring in Gounod's "Faust," in the duet towards the close of Act 3:—



where I think it sounds better than with the hidden octaves

Your correspondent implies that he has accounted for chords of the seventh on each degree of the chromatic scale except the fourth and minor third, but makes no mention of one on the minor seventh.

An instance of one on the fourth may be seen in Grieg's "Lyrische Stückchen," Op. 43, No. 6:—



Yours truly,

H. J. WRIGHTSON.

206, Manningham Lane, Bradford,
May 8, 1896.

A LETTER OF BEETHOVEN'S.

THE attention of readers of "A Letter of Beethoven's," which appeared in our last issue, is called to the following corrections overlooked in the revision of the proofs:



69th bar:

the semiquavers are in the second half of the bar:



334th bar:

the seventh semiquaver is C. And in the final quotation, p. 308:



the last group, preceding the trilled note, should be demi-semiquavers.

ORGAN APPOINTMENTS.—Mr. J. W. Jones, Organist and Choirmaster to St. Columba's Church, Nairn.—Mr. James Lyon, Organist and Choirmaster to St. Mark's, Surbiton.—Mr. Frank Dibb, Organist and Choirmaster to Wallacey Parish Church, Cheshire.—Mr. W. D. Pritchard, Organist and Choirmaster to Holy Trinity Church, Esclusham, Wrexham.—Mr. J. Mallitt Jones, Organist and Director of St. Mary's, Mortimer, Berks.

CHOIR APPOINTMENT.—Mr. W. Nash Cook (solo tenor), to St. Botolph's, Bishopsgate.

TO CORRESPONDENTS.

**** Notices of Concerts**, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHBURNE, DERBYSHIRE.—The Orchestral Society gave the second Concert of the season on the 7th ult., when music for the harp with orchestra formed the specialty, and the appearance of Mr. John Thomas drew a large audience. The principal work presented was Nicolai von Wilm's Concertstück for harp, which received an admirable interpretation at the hands of the great harpist. Other works, in which he was associated with the band, were Mendelssohn's Overture to "Athalie," Gounod's "Marche Solennelle," and Suppé's tuneful "Poet and Peasant." The programme also included two movements from Mendelssohn's D minor Pianoforte Concerto, the solo part of which was well played by Miss Mabel Tutt. Mr. John Peck was first violinist and played, with the composer, Mr. John Thomas, a "Romance" and "Rondo piacevole" for violin and harp. Miss H. M. Stevenson was the vocalist. Mr. Tutt conducted.

BERKHAMSTED.—On April 23 the Church Choral Society gave a performance in the Parish Church of Brahms's "Song of Destiny" and Mendelssohn's "Hymn of Praise." The solos were sung by Miss Maude Ballard, Miss Riding, and Mr. W. Fell. A small band from London was engaged for the occasion. Mr. London presided at the organ with great ability, and the Rev. C. J. Langley conducted.

CARDIFF.—On the 23rd ult. Mr. T. Davies gave a very successful Concert at the Park Hall. Dr. C. Vincent's operetta "Persian Princess," with orchestral accompaniment, was performed, preceded by a miscellaneous part comprising Schumann's Novelletten in F, well played by Miss Jenks; Cowen's "My heart's beloved"; Strelitzki's "When twilight"; Duo for violoncello and pianoforte (Goltermann), given by Mr. E. Horne-Popham and Mr. Handley-Davies, the latter gentleman concluding the first part of the programme with an exceptionally fine rendering of Leonard's "Fantasie Militaire" for violin. Miss S. Davies took the title-role in the operetta, and sang with taste and expression. Mr. Handley-Davies led the orchestra, and Mr. T. Davies conducted.

CHARD.—On the 7th ult. the Harmonic Society gave the concluding Concert of its recent season. The chief works were Stanford's "Revenge" and Mendelssohn's "Hear my Prayer." Miss M. Harris was the soprano soloist, Mr. R. Crawford, principal violin, and Mr. J. Edis Tidman conducted.

DOVER.—An effective performance of Cowen's cantata "The Rose Maiden" was given on the 6th ult., by the Choral Union, in the Town Hall. The principal soloists were Miss B. Gough, Miss K. Allen, Miss K. Trueman, and Miss H. Wilson. The second part of the evening included a performance of two movements from a Sonata in D minor for violin, violoncello, and pianoforte, by the able conductor of the Society, Mr. H. J. Taylor, by whom, with the assistance of Mr. E. W. Barclay and Colonel Weckham, the numbers were effectively played.

DUDLEY.—The second Concert of the Choral Society was given in the Public Hall on April 29, under the conductorship of Dr. Froggatt. The programme included

Beethoven's "Mount of Olives," three movements from Schubert's Octet for strings and wind, and Gade's "Spring's Message." The soloists were Miss A. Wathen, Mr. E. Kemp, and Mr. W. H. Smith.

EXETER.—Under the able conductorship of Mr. R. B. Moore, the Orchestral Society, on the 7th ult., gave a successful Concert in the Royal Public Rooms. The programme included Auber's Overture "Cheval de Bronze," Grieg's Concerto in A minor (the pianoforte part of which was played by Dr. Edwards), Beethoven's Second Symphony in D, and the *Allegretto* from Dvorák's Symphony in G. The vocalist was Miss K. T. Davy, whose singing was greatly appreciated. Mr. C. E. Bell was principal of the orchestra.

FENNY STRATFORD.—Two performances of Mendelssohn's "St. Paul" were given in the Town Hall, on the 6th and 7th ult., by the Musical Society. The solos were taken by Miss Downs, Mrs. Bailey, Mr. Hamlyn Crimp, and Mr. Sam Heath. Mr. Henley was leader of the band. Captain Levi conducted.

HANDSWORTH.—The last Concert of the second series of the St. James's Choral Society's performances was held in the Public Buildings, Soho Road, on the 5th ult. The first part of the programme consisted of Gade's "Erl-King's Daughter," the solos in which were sung by Miss A. Wathen, Miss Madge Robottom, and Mr. Gervas Cooper. Miss Cleobury ably officiated as accompanist and Mr. Richard Richards conducted. The miscellaneous second part included an effective rendering of Beethoven's "Moonlight" Sonata, by Miss Cleobury, and the part-songs "Moonlight" (Faning) and "The Chough and Crow" (Bishop).

HERNE BAY.—A meritorious performance of "The Messiah" was given on the 7th ult., in the Town Hall, by the Musical Society, under the conductorship of Mr. Mobbs. The solo vocalists were Miss H. Newcombe, Madame Wyatt, Mr. Pearson, and Mr. B. Dewhurst. Mr. E. Cocks was the principal of a small orchestra, and Mr. C. Scott presided at the organ.

HILLINGDON.—A Concert was given on the 6th ult. by the Choral Society, under the direction of Mr. Louis A. Hamand, when the principal feature of the programme was Romberg's "Lay of the Bell." The soloists were Miss Ethel Hubi-Newcombe, Mrs. W. L. Eves, Mr. W. H. Evans, and Mr. G. A. Monk; Mr. Howard Button was at the pianoforte.

LOUGHTON.—Two very successful performances of the "Sorcerer" (Gilbert and Sullivan), by the Loughton Operatic Society, attracted crowded audiences to the Public Hall on April 29 and 30. The principals were very efficient, and the band of strings and chorus were especially good. Mr. H. Norton (pianoforte) and Mr. Mowbray P. Balme (organ) accompanied. Mr. Ralph Thompson was the stage manager and Mr. Henry Riding conducted.

NEWPORT, MON.—The Philharmonic Society gave a performance of Sullivan's "Golden Legend" on April 23, in the Tredegar Hall. The soloists were Mr. T. Morgan (in the absence of Mr. Herbert Grover), Mr. David Bisham, Miss Florence Hoskins, Madame Medora Henson, Miss Hingston, and Mr. Hitchcock. — The Gwent Ladies' Choir, conducted by Mrs. Alfred Morris, gave an excellent Concert, on the 7th ult., at the Town Hall Assembly Room. The part-songs included "God in Nature" (Schubert), "You stole my love" (Macfarren), "O, a joyous life" (Roedel), and "The Ash Grove," as arranged by Mr. Emlin Evans. The vocal solos were sung by Miss Day, Miss K. James, Miss N. Richards, Miss L. Tuplin, Miss A. Morday, and Mrs. J. P. Lewis. Miss A. Clayton played the *Finale* from Bach's "Italian" Concerto and Miss G. Rogers was a sympathetic accompanist.

OUNDE.—A very successful Concert was given by the Choral Society on the 15th ult. Mendelssohn's "Hymn of Praise" was given, followed by a miscellaneous programme. Madame Emily Squire and Mr. Braxton Smith were the solo vocalists, and Mr. Clement M. Spurling conducted.

RADSTOCK.—The desire of the residents of North Somerset to have a good choral society would seem to be likely of realisation. On the 4th ult. the new Radstock and District Choral Society, the first rehearsal of which was held on January 8 last, gave its first performance in the Board School, under the conductorship of Mr. H. T. Sims, and, judging by the admirable manner in which the choruses of Sullivan's oratorio "The Prodigal Son" were sung, there is every prospect of this Society doing good work in the cause of a wider appreciation of music in this neighbourhood. The vocal solo parts were sung by Miss C. Spackman, Mrs. Richter, Mr. Wetten, and Mr. C. E. Poole, and the choruses rendered by about eighty vocalists. In the second part of the programme a pianoforte duet was excellently played by Messrs. Sims and Peake, and Mr. J. W. Duys contributed the slow movement from Mendelssohn's Violin Concerto.

READING.—Sullivan's "Martyr of Antioch" was the chief work in the programme of the Philharmonic Society's Concert, which took place on the 5th ult., at the Town Hall. Miss E. Palliser, Miss C. Curnow, Mr. B. Smith, and Mr. D. Price formed a most capable quartet, and the choruses were excellently sung. The second part of the programme consisted of Harford Lloyd's cantata "Hero and Leander," in which the solos were most effectively sung by Miss Palliser and Mr. Price. Mr. A. F. Rippon headed the orchestra, and Mr. J. C. B. Tirbutt presided with skill at the organ.

RHYL.—The Orchestral Society, under the able conductorship of Mr. Horace Haselden, gave an excellent Concert on April 27, in the Grand Pavilion. The principal vocalists were Miss J. Jones and Mr. T. A. Jones. The programme consisted of Haydn's Symphony in G, Suppé's Overture "La Pique Dame," Gavotte (Rimmer), and a very pleasing Romance by Mr. Haselden. Miss M. Lloyd-Price was solo violin, and Mr. A. E. Jones presided at the pianoforte.

RUTHIN.—The United Choral Society, under the conductorship of Mr. R. Harris Jones, gave a Concert in the Town Hall on the 14th ult. The first part of the programme was miscellaneous and comprised several songs by Mrs. and Miss Cornwallis West, Mr. G. H. Denton, Mr. D. J. Williams, Messrs. T. C. Jones, H. Vaughan Davies, J. Edwards, R. Jones, and part-songs by the choir. The second part consisted of Jenkins's cantata "A Psalm of Life," which was well rendered by the choir of eighty voices. The accompanists were Miss Owen (pianoforte) and Mr. A. E. Jones (harmonium).

ST. GEORGE'S, SHROPSHIRE.—The Choral Union gave its Second Concert in the workmen's large dining-room of the Lilleshall Ironworks Company, on the 11th ult., when Sullivan's dramatic cantata "On Shore and Sea" was performed by a chorus and orchestra of 100 executants. The soloists were Miss Honeybone and Mr. Kemp, and the chorus-singing showed marked improvement on previous efforts. In the second part, violin, violoncello, and clarinet pieces were respectively played by Mr. F. Ward, Mr. J. Owen, and Mr. T. E. Pountney. Mr. Smart was the conductor.

SHETTLESTON.—On the 1st ult. a very successful performance of Machardy's operetta "The Fairy Mother" was given by the members of the Shettleston and Tollcross Choral Union, in Hill Street Hall. The composer conducted, and the characters were taken by Miss Howieson, Miss N. G. Wilson, Miss J. Watson, and Miss Goodwin.

WEST BROMWICH.—Three first-class performances of Messrs. Gilbert and Sullivan's comic opera "H.M.S. Pinafore" were given (by permission of Mr. R. D'Oyly Carte) on the 11th, 12th, and 13th ult., by the members of the Amateur Operatic Society. Miss Yeomans as *Josephine*, Mrs. Reece as *Little Buttercup*, and Mr. H. Duckworth as *Ralph* deserve special praise. Messrs. F. W. Stamps and C. Wilkes presided at the organ and pianoforte. Mr. J. Randall Cooke conducted.

WORCESTER.—Barnett's cantata "The Ancient Mariner" was meritoriously sung by the Musical Society on April 28, under the conductorship of Mr. W. M. Dyson. The soloists were Miss L. Taylor, Mr. J. E. Millward, Mr. J. W. Ineson, and Mr. H. Large.

DURING THE LAST MONTH.

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SOMERVELL, A.—Elegy. Stanzas from a Poem entitled "Elegy on a Lady whom grief for the death of her Betrothed killed," written by ROBERT BRIDGES. For Alto Solo, Chorus, and Orchestra. 1s. 6d.

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Sir George Grove's analyses of Beethoven's Symphonies have long been familiar, not only to every frequenter of the Crystal Palace Concerts, for which they were at first designed, but to all lovers of music in England. They may most truly be said to have become household words, and it seems almost strange that a piece of musical literature so well known and so highly valued should never before have appeared in book form. The analytical programmes, with the musical examples, form the groundwork of the volume, published by Messrs. Novello under the title "Beethoven and his Nine Symphonies," but these have been amplified and their value largely increased by the addition of documents before only referred to.

DAILY TELEGRAPH.

I recognise it, without the smallest hesitation, as one of the most important and valuable among recent contributions to musical literature. . . . The best informed of professional musicians may learn a great deal about the master-works of Beethoven from Sir George Grove, whose wide reading and acute perceptiveness have enabled him to marshal an astonishing array of facts, and whose intimate acquaintance with the spirit of the master has qualified him to throw light upon pages which, to many, are still obscure. . . . I must be satisfied with the remarks already made, earnestly recommending all who recognise Beethoven's greatness as shown in his immortal Symphonies to obtain Sir George Grove's volume, and walk in the luminous paths through which he is ready to conduct all who trust his guidance.

MORNING POST.

Sir George Grove's book is irresistibly fascinating. It is never unduly pedantic, and the information it contains is conveyed in a style at once terse and lucid, whilst its pages are interspersed with many anecdotes and interesting details of the great master's life.

GLOBE.

Sir George Grove seems to have discovered a good deal of new material, which forms by no means the least valuable part of the book. In his estimate of Beethoven Sir George Grove writes like an enthusiast, but his enthusiasm is tempered with sound judgment, and his style is always pleasant, and often eloquent in the best sense of the term.

ST. JAMES'S GAZETTE.

It would be difficult to say whether Sir George Grove's admirable volume is more to be esteemed for its biographical or its critical chapters. Probably for neither, but rather for those in which biography and criticism go hand-in-hand together. It needed an enthusiast gifted with industry and the spirit of research to produce such a work.

SPECTATOR.

The most important and valuable of his contributions to the literature of the concert-room have been developed into a book which for many years is likely to remain the standard work on the subject. . . . Sir George writes as a thorough-going hero-worshipper, but personally we find his enthusiasm infectious. No one can rise from the perusal of these fascinating chapters without an enhanced reverence—amounting almost to awe—for the dæmonic genius whose workings are here so vividly set forth.

SUNDAY TIMES.

No one can fail to have his enjoyment of the Symphonies enormously increased by reading the work which will henceforth be indispensable to every student of Beethoven.

THE PEOPLE.

Sir George Grove has performed his self-imposed task with such thoroughness that, after reading the volume, there will be little, if anything, left for amateurs to learn concerning the Nine Symphonies.

YORKSHIRE POST.

We might go on for long enough discussing points suggested by this delightful book, and must be contented with very cordially recommending it to all musically inclined persons, whether they want to become acquainted with the immortal Nine, or only to refresh their recollection of these unapproachable masterpieces.

BRISTOL TIMES AND MIRROR.

Amateurs and students will welcome the present volume as a very valuable contribution to the large store of information which has been published regarding the immortal Nine Symphonies of Beethoven. . . . The most valuable and most recent information about, and bearing upon, the Nine Symphonies is brought together and set forth in that masterly and scholarly way which characterises everything undertaken by the enthusiastic ex-director of the Royal College of Music.

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THE TIMES.

Another work of distinct value to musical historians. . . . There are several portraits of those who took part in the original performance, and one most interesting portrait of Mendelssohn from a drawing in the possession of Mrs. Victor Benecke. The work of compiling the necessary information has been excellently done, and the publication comes as a fitting celebration of the fiftieth anniversary of the production of the work.

DAILY TELEGRAPH.

Mr. F. G. Edwards's "History of Mendelssohn's Oratorio 'Elijah'" comes with admirable propriety in the jubilee year of that great work. . . . Mr. Edwards's book contains, of course, much that is familiar to students of Mendelssohn, and even to the casual readers of musical biography, but the author is able to set forth no little which fairly claims attention as new. There are, for example, various letters from the composer not heretofore made public, and full of interest for those to whom the details of a great work are attractive. Herein lies the chief value of the book.

DAILY NEWS.

Those who wish to read a full and authentic account of the conception and production of this oratorio cannot do better than consult Mr. F. G. Edwards's "History of Mendelssohn's 'Elijah,'" which has just been published by Messrs. Novello. Much of the matter dealt with is, of course, already known, but Mr. Edwards has unearthed several new facts and a good deal of hitherto unpublished correspondence.

THE MORNING.

An interesting addition to musical literature has just been made in the shape of "The History of Mendelssohn's Oratorio 'Elijah,'" written by F. G. Edwards, and published by Novello, Ewer and Co. The work is largely made up of letters from and to Mendelssohn. . . . The earlier letters are particularly interesting, showing as they do the extraordinary pains taken by the composer to make the "Elijah" as perfect as possible.

THE QUEEN.

A very interesting History of that popular oratorio. The volume is issued in a cheap form, and consists of some hundred and forty pages. . . . Many of Mendelssohn's letters printed in the book are now made public for the first time, and Sir George Grove has written a brief introduction to the volume.

THE SCOTSMAN.

Mr. Edwards's story of the famous oratorio is well told, and its value is enhanced by the fact that many of the letters, as well as a new portrait and a *fac-simile* of a page of the correspondence with Bartholomew, now appear for the first time, and help to freshen the narrative of facts and dates.

BRISTOL TIMES AND MIRROR.

A more appropriate volume than this acceptable and opportune work could hardly be published at the present juncture. . . . Mr. Edwards, who is at all times a painstaking and trustworthy writer, has evidently discharged his task on the present occasion with zeal as well as care, and the result of his labours will be treasured by musicians as a valuable memento of the fiftieth anniversary of the production of "Elijah" in the capital of the Midlands. Those who have already read a good deal concerning Mendelssohn and his works will, in the volume under notice, find much that is new and of absorbing interest. . . . The book is made all the more valuable by a well and carefully-prepared index.

BIRMINGHAM NEWS.

It ought to find its way into the hands of all music-lovers, forming, as it does, one of the richest additions of recent years to musical literature. The value of the book is materially enhanced by the reproduction of the *fac-simile* of a letter written by Mendelssohn to Wm. Bartholomew, the English translator of "Elijah," from the original in the possession of Mr. F. G. Edwards.

BIRMINGHAM GAZETTE.

In all appropriateness, and certain of a wide welcome, comes "The History of Mendelssohn's Oratorio, 'Elijah,'" by F. G. Edwards, and published by Messrs. Novello, Ewer and Co. . . . We can only refer readers to Mr. Edwards's book, which will be found a critical and intelligent appreciation of the great composer, and a treasure-house of wealth in the matter of musical details of an historical character. It is supplied with portraits of Mendelssohn at the age of twenty-six, of Mr. Joseph Moore, and others, and *fac-similes* of various letters of an interesting character.

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When birds were singing cheerily there came across my way,
As if from out the sky above an angel chanced to fall,
A little Irish colleen in an ould plaid shawl.
She tripped along right joyously, a basket on her arm;
And oh! her face, and oh! her grace the soul of saint would charm,
Her brown hair rippled o'er her brow, but greatest charm of all
Was her modest blue eyes beaming 'neath her ould plaid shawl.

I courteously saluted her, "God save you, Miss," says I,
"God save you kindly, Sir," says she, and shyly passed me by.
Off went my heart along with her, a captive in her thrall,
Imprisoned in the corner of her ould plaid shawl.
Enchanted with her beauty rare, I gazed in pure delight,
Till round an angle of the road she vanished from my sight,
But ever since I sighing say, as I that scene recall—
"The grace of God about you and your ould plaid shawl."

Oh, some men sigh for riches and some men live for fame,
And some on history's pages hope to win a glorious name;
My aims are not ambitious and my wishes are but small,
You might wrap them all together in an ould plaid shawl.
I'll seek her all through Galway, and I'll seek her all through Clare,
I'll search for tale or tidings of my trav'ler everywhere,
For peace of mind I'll never find until my own I call
That little Irish colleen in her ould plaid shawl.

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THE TIMES.

A special attraction of the concert was the first performance, under the composer's direction, of a new Suite of "Four English Dances," by Mr. F. H. Cowen, a work no less effective and graceful than the Suite given last week at the Philharmonic. The opening movement, a "Stately Dance," is exceedingly characteristic and original; the second, a "Rustic Dance," has, among prominent parts for wood-wind instruments, a delightful flourish for oboe; the succeeding "Graceful Dance," though a good deal like several other compositions of Mr. Cowen, prepares well for the final "Country Dance," a most attractive measure.

DAILY TELEGRAPH.

These pieces, written for the most part "in the old style," are agreeable examples of a composer who is never at fault when he sets himself to charm by simple and graceful means. Orchestral societies desiring to cultivate works that are not too heavily strewn with stumbling-blocks cannot do better than make the acquaintance of this pleasing little Suite.

STANDARD.

A feature of the evening was the first performance of Four English Dances, written for orchestra by Mr. F. H. Cowen. These are respectively named "Stately Dance," "Rustic Dance," "Graceful Dance," and "Country Dance," names which well describe their several characters. As may be imagined, they are all scored in a most picturesque manner. They were excellently played under the direction of the composer, and the double recall he received to the platform testified to the pleasure his work had afforded the audience.

DAILY NEWS.

These brief, but highly effective, pieces avowedly imitate the old style, and they are entitled respectively a "stately" dance, a "rustic" dance—very quaint and pretty, and not without its traces of humour—a graceful, and a country dance. The composer, who conducted, was recalled to the platform, and his new Suite will beyond much question be heard of again.

MORNING POST.

Additional interest was imparted to the programme by its inclusion of "Four English Dances" for orchestra, by Mr. F. H. Cowen, which were heard on this occasion for the first time. These are attractive imitations of the forms in which our forefathers took delight. They are all most effectively scored, and are of that graceful and refined character which is expected in works by this gifted writer. They were warmly received, and doubtless will be often heard at the concerts of amateur orchestral societies, for which they are very suitable.

GLOBE.

An orchestral concert, under Mr. Cowen, was given last night at the St. James's Hall. Four charming English Dances in the old style, by Mr. Cowen, were performed for the first time, and achieved an undoubted success.

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EDITOR'S PREFACE.

In accordance with the Decree concerning Church Music, drawn up by the Sacred Congregation of Rites, and approved of by His Holiness, Pope Leo XIII., on the 7th of July, 1894, I have revised this edition of Schubert's Masses.

Article 10 of this Decree says:—"Every piece in which words are found to be omitted, deprived of their meaning, or indistinctly repeated is forbidden."

Article 11 says:—"It is forbidden to break up into pieces, completely detached, the versicles which are necessarily interconnected."

While correcting the omissions which have been made in the text, I have altered the music as little as possible; but in no instance has the Composer's harmony been interfered with.

THOS. F. A. GALE, A.Mus., L.C.M.,
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